

## UTAH FILM COMMISSION 2009 PRESS ARCHIVE

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## JANUARY

Variety

### Utah's monumental deals

Photogenic land offers incentives and rebates

By KATHY A. MCDONALD

Mountains. Salt flats. Sundance. Skiing. Production.

Production?

Yes, you can add production to Utah's things-to-do list. The state has done much to attract film and TV shoots, with its ongoing incentives program, which rebates a percentage of production costs, a bonus on top of its photogenic locations and experienced crews -- many of them L.A. explants.

Combined with a state film commission that has producer-services execs on call 24/7, and you've got the formula for the kind of production-friendly environment that can lure even the most homebound Hollywood filmmaker.

"We are sustaining and growing the industry through incentives," says Marshall Moore, director of the Utah Film Commission, which is part of the Utah Governor's Office of Economic Development. The incentives program has been in place since 2004. It's based on a minimum \$1 million in-state production-dollars spend, with a cap of \$500,000 per project.

"Essentially it's a post-performance cash rebate," Moore says. "Nothing's paid until the work is done." Thirty films out of the 100 that have shot in-state have received rebates since 2004, he adds.

Utah's varied looks have long lured producers. They range from iconic Monument Valley ("Stagecoach") to the dry Bonneville Salt Flats (as seen in "Independence Day") to cityscapes and suburbia ("High School Musical 3" has made the city's East High a must-visit location), to the red rock of Southern Utah (captured aerially for the upcoming J.J. Abrams-helmed "Star Trek"), to snowy mountains and woodsy locales.

"Rarely is Utah shot for Utah," says Moore. "We're always doubling for somewhere else." For instance, TV skein "Touched lensed for 220 episodes in the state from 1994-2003 without repeating a locale.

The popular series also helped establish a seasoned production workforce and infrastructure. Moore contends there is a large enough crew base in-state to staff five films concurrently.

The right-to-work state welcomes both union and nonunion productions. Although Utah does not have a dedicated studio-caliber soundstage, large warehouses have served as production facilities. Also key to the state's allure: relative proximity to Los Angeles. The Salt Lake City airport is a 90-minute hop from LAX or Burbank, adding to the appeal for both producers and talent.

After making eight films in Utah, producer Barry Rosenbush, of Borden & Rosenbush Entertainment (producer and creator of Disney's mega-successful "High School Musical" franchise), has numerous reasons for shooting in the state. "The proximity to California is really important," says Rosenbush, as are Utah's "top notch" crews.

"We've developed a cadre of talented folks on par with crews anywhere else, and we have a great working relationship," the vet producer says. "When you go someplace where they actually want you, it's a very rewarding experience."

Integral to the state's outreach to filmmakers is the film commission's sustaining sponsorship of the Sundance Film Festival and support of the Sundance Institute's ongoing summer programs. The commission also visits Los Angeles twice a year and hosts filmmakers who are scouting for specific productions.

Its website ([film.utah.gov](http://film.utah.gov)) is a comprehensive online resource for vendors, personnel and location images. Regional film commissions augment the permitting and scouting process in Park City, Moab, Monument Valley, Utah Valley and southern Utah's Kane County, which includes several national parks.

Utah's exemptions on sales tax for equipment and hotel room tax are important too, notes Rosenbush, and he lauds the state's efforts to streamline the rebate process.

"Utah sees the value of the film industry," Rosenbush says. "Every dollar we spend in-state, turns into three dollars without an industrial footprint."

On top of the production coin paid, actors and crew spend their earnings and per diems.

"There's incentives all over the world, but it's much easier to go to Utah than other parts of the world," Rosenbush says.

More than one option  
(Film) Independence Day  
1996 - Will Smith, Dean Cain  
(Film) Independence Day  
1982 - Kathleen Quinlan, Robert Mandel  
(Film) Independence Day  
Mel Rosier, Bobby Roth  
(Film) Independence Day  
More than one option  
(Film) Stagecoach

(Tv) Stagecoach  
More than one option

Variety

Mixing savings with scenery  
Beehive State lures the honeywagon set

By KATHY A. MCDONALD

Since the era of "Stagecoach," Hollywood has made the most of Utah's diverse terrain. These days, many of the state's enticements are budget-based.

Utah offers reduced crew costs (up to 30% less for a non-union production), lower location and permit fees (compared with Gotham or L.A.) and film-friendly vendors, such as hotels and restaurants, willing to make deals.

"Utah crews still have an overall mindset that they love what they do for a living," says Salt Lake City-based line producer Jeff Miller ("Waiting for Forever"). Finding keys, grips and even seasoned production designers there is not a problem. "For productions (costing) between \$1 million and \$10 million, other states can't compete because of crew costs and location fees that are lower. Also, there's more of a laid-back lifestyle here," Miller says.

Two major equipment rental houses operate in Utah: Redman Movies and Stories (a satellite of L.A.-based Otto Nemenz) and Moving Pictures, Ltd. What can't be found in Salt Lake is easily air-shipped or trucked in from L.A.

Location fees vary, but in general producers can expect to pay less because residents and business owners are not bombarded with location shooting requests. "In Los Angeles, you negotiate with lawyers; in Utah, you negotiate with homeowners directly," Miller notes.

An interior shoot day on location in Utah may cost one-third to one-half of the equivalent day in L.A.

Other assets are less tangible but no less significant. "High School Musical" producer Barry Rosenbush says Utah's emphasis on arts education, resulting in a significant pool of talented and trained kids, is a "big fringe benefit for us."



Variety

## 'High School Musical' films in Utah

Pic benefits from low costs and local help

By LISA CARROLL

If you happened to be driving through Salt Lake City a few months ago, you might have noticed a lot of hang-dog faces. The cast and crew of "High School Musical 3: Senior Year" had just packed up. "In Los Angeles, people can get exhausted by a lot of filming, but people (here) were happy to have us," says Whitney Green, senior VP of motion picture production at Walt Disney Studios.

"Very few movies are on a stage nowadays," she adds. "This picture didn't have any (big) sets, just tiny little ones, so you really are beholden to local neighborhoods. I feel strongly it should be a two-way street, as far as the film company being respectful."

Green, who was completely new to filming in Salt Lake City (sitting in for Albuquerque, N.M.), came onboard after Disney decided to make a theatrical release of the hit musical series (the first two films were made for the Disney Channel).

Since Utah was used for making the earlier films, it made sense to go back to the original locations, including Salt Lake City's East High School and the houses used for the Montez and the Bolton residences.

"Bringing in a crew gets expensive, so my big issue was that we needed to hire a local crew," says Green. "But could a local crew step up to do feature films? I thought, 'Utah; who's out there?' and did a little digging.

Green liked what she found. "Resumes aren't enough; you have to check people out," she says. "We were so lucky that (the local crew) had already made two of the films."

Green not only felt fortunate to have the same director, cast, producers and below-the-line team; she found that the location fees were reasonable, too.

"I was new to it and the feature film department was new to it; everyone did a great job. I was really impressed with what the local people pulled off. They were completely equipped to produce a feature film," Green says.

"I've filmed a lot in Utah. It has great facilities, it's a right-to-work state, not a Teamster state, and is less expensive," says Bill Borden, "HSM3" producer (and exec producer of the two Disney Channel telepics). "And you get a 15% rebate. (Plus) Utah is easy to get to, only 90 minutes away. And it has dramatic changes in weather; just outside of Salt Lake City there can be snow in some areas, with none in the city at all."

One big challenge, adds Borden, was filming at East High School while it was in session. Cast and crew kept a low profile during school hours, filming in the gym or theater. At 2:35 p.m. when the school let out, the production was able to spread around.

"A lot of the students were extras over the course of the three films; they were part of the 'High School Musical' family," Borden. says "Zac (Efron) could walk around the school and just be part of the group."

Another challenge was lighting. A lot more theatrical lighting equipment was used for the film than for the TV shows, and it had be imported from Las Vegas.

There were no problems with the cast, however, as there can sometimes be with a younger group of actors.

"A lot of the kids matured on set," says Borden. "And making a dance movie is also a great equalizer; with a movie star dancing right next to a day player. So if you don't dance as well, it shows up on film. Our actors really have to work."

Many of those actors will get the chance to work again next summer, when the fourth installment will be shot, with a release probably in the beginning of 2010. This news gladdens the hearts of the people of Salt Lake City, where East High School has become the second-most-popular tourist attraction.

Jennifer Dunne  
'Unaccompanied Minors'  
By KAREN IDELSON

Most location scouts head to Utah in search of unspoiled vistas. Jennifer Dunne found places to shoot a film set in the present right in Salt Lake City.

"When we shot 'Unaccompanied Minors,' we needed big venues like an airport, a large library and downtown architecture," says Dunne. Salt Lake City is "not a city that is shot so much that people recognize it, and the Utah Film Commission stepped right up whenever we needed something."

Dunne was even able to use the Energy Solutions Arena (formerly the Delta Center). "They had all kinds of events happening, but they worked with us so we got what we needed," Dunne says. "I'd go back to work there in a heartbeat."

Don Mann  
Commercials  
By KAREN IDELSON

Even though location scout Don Mann has been involved with productions in about 25 states and three countries, Kanab, Utah, is special for him.

"We were shooting a wagon train going across the land for a Japanese (TV commercial)," Mann says. "When I got to Kanab, I was floored; the town was so film-friendly."

He found local scouts who guided him to the best spots for shooting and arranged for equipment to stage the wagon train. It didn't stop there. "We were putting together the wrap party and a local woman called and asked if I'd mind if she baked all the biscuits for us," he says. "I couldn't believe it."

Barbara Miller  
Commercials, PSAs  
By KAREN IDELSON

For location scout Barbara Miller, the Moab and Monument Valley Commissions one of the things that makes shooting in Utah so appealing. "Anything you need, they'll find it," says Miller, who has scouted there for Marlboro spots and for PSAs for the Mormon Church.

For Miller, Utah's abundance of remote locations gives a special look to productions. "The fun part of shooting in Utah is going to places with no street address, totally off the map," she says. "The address is, go a quarter mile down this road and turn right at the large rocks. Somehow you find something really beautiful to shoot."

Deseret News

## Utah-Hollywood connection runs deep

State has been home to stars and backdrop for many movies

By Joe Bauman  
For the Deseret News  
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Utah's role as host to the stars didn't begin with the founding of the Sundance Film Festival 25 years ago. As a cruise through the Deseret News archives shows, movie greats have visited the state, or made it their home, for almost as long as motion pictures have been produced.

The founder of the festival himself, Robert Redford, has lived here about 45 years, presently at his Sundance Resort near Provo.

It was his role as Sundance in the 1969 epic, "Butch Cassidy and the Sundance Kid" that cemented his status as a major star. He played the Kid to Paul Newman's Butch in the movie, which was partly filmed in Utah.

Famous internationally as an actor, director, producer and environmental advocate, Redford has won acclaim for other notable films including "The Sting," "Jeremiah Johnson," "All the President's Men" and "The Great Gatsby."

Fay Wray, the apple of the big ape's eye in the 1933 classic "King Kong," was born in Canada but moved to Salt Lake City at age 5, about 1912. "I certainly have good feelings about Utah," she told the Deseret News in 1989. She saw her first movie here when she was 6.

"I really didn't know what it was up there," she remembered. "I was fascinated with that because people seemed so happy, and there was the noise of the projector in the back and a beam of light went over our heads onto that screen."

In 1914 the family moved to Lark, a lead- and zinc-mining town in the foothills of the Oquirrh Mountains, 18 miles southwest of Salt Lake City. When she was about 12, they returned to the state's capital and she landed a role in a short historical movie sponsored by The Salt Lake Telegram.

A test shot was made on the grounds of the Salt Lake City-County Building. She was told to hold flowers in her arms, smell them and look pretty. As a result, she was awarded the lead in the film, "Heritage of Souls."

That was the start of a long film career, with "King Kong" probably the most enduring of her movies. She did her own screams, moans and whimpers. Eventually she became

known as the first "scream queen," although she also starred in other roles than that of a frightened beauty.

James Maitland Stewart, better known as Jimmy Stewart, had close associations with Utah, visiting the state several times and starring in a 1980 TV film that has become a Christmas treat for many, "Mr. Krueger's Christmas," produced for The Church of Jesus Christ of Latter-day Saints. Years later he told a Deseret News reporter the film allowed him to fulfill a lifelong dream, conducting the Mormon Tabernacle Choir.

In 1985, the star of "It's a Wonderful Life," "Mr. Smith Goes to Washington," "Harvey," "Vertigo," "Rear Window" and a slew of other productions, donated his papers and memorabilia to Brigham Young University. Covering half a century of his work, this treasure included prints of 25 films.

No less a leading canine than Lassie also visited the Beehive State. In October 1978, Lassie and Stewart made joint appearances in Salt Lake City promoting their film "The Magic of Lassie." At the Deseret News, the late critic Howard Pearson interviewed the stars. Gawking newspaper staffers poured through the Today section, showering much more attention on Lassie than the quiet screen legend who was talking to Pearson. That incarnation of Lassie, who happened to be male, had amazingly fine, soft fur.

John Wayne, one the biggest stars of the 20th century, performed in something like 150 films, a number of them westerns filmed in Utah. One of his lower-budget movies was the 1934 oater, "The Man From Utah," which also starred Polly Ann Young, sister of Loretta Young.

A 1950 article by reporter Pete Eiden, datelined Hollywood, begins with a quote from Wayne. "'You know,' beamed John Wayne, placing a friendly hand squarely on my shoulder, 'I feel just like a brother to the Deseret News and Utah ... Gosh, I've shot so many pictures there!'"

Monument Valley in the southern part of the state was the unlikely location for "The Greatest Story Ever Told," a 1965 drama about the life of Jesus, in which Wayne played a Roman centurion. "Rio Grande" (1950) and "The Comancheros" (1961) were filmed in the Moab area, according to [discovermoab.com](http://discovermoab.com). Southern Utah was the setting for several other Wayne vehicles.

One of these, the "The Conqueror," released in 1956, in which he played Genghis Khan, was shot in the St. George vicinity. The region had been hit earlier by fallout from open-air nuclear bomb blasts at the Nevada Test Site. More than 90 of the actors and crew were stricken by cancer, including Wayne, who lost a lung to cancer. He blamed the disease on his heavy smoking, however. He died of stomach cancer in 1979.

Loretta Young was born in Salt Lake City on Jan. 6, 1913, to the wife of a Denver & Rio Grande Western Railroad worker. Gretchen Michaela Young began her movie career in California at age four. As a teenager, her name was changed to Loretta Young, which

seemed more suited to a performer. She was one of the few actors to make the transition from silent to talking pictures.

She performed in about 100 films, starring in many of them, including the "The Farmer's Daughter," in 1947, for which she won an Academy Award.

Later in life she made another transition: from film to television, with "The Loretta Young Show" that ran for eight seasons, 1953 to 1960.

The photographs in this story are from the Deseret News archives, retrieved by the collector of political and Utah history items, Ronald Fox.

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The Salt Lake Tribune

## Huntsman calls for unity in State of the State

Construction » Governor wants a restart on \$4B in stalled road projects

by Robert Gerhke

The Salt Lake Tribune

Posted: 01/27/2009 09:03:00 PM MST

Gov. Jon Huntsman Jr. embarked on his second term Tuesday night, challenging Utah residents' sense of humanity and community to help weather bleak economic times and human suffering

He also announced he is restarting work on \$3.9 billion in stalled road projects. The road construction was put on hold in November because of the uncertain budget future.

"After working with legislative leaders on nearing a solution for the current budget, tonight I am directing the Utah Department of Transportation to reinstate major road projects that were delayed in November," Huntsman said. The announcement, which departed from his prepared remarks, prompted an ovation from legislators that rivaled his recognition of members of the University of Utah's undefeated football team.

Lawmakers had urged Huntsman to restart the stalled road projects and they praised his decision to do so.

"I think it shows the governor is confident in the ability of the state to bounce back and move forward," said Senate President Michael Waddoups, R-Taylorsville.

"We're all here looking for stimulus. We had it all along. This just puts it in place," said House Speaker Dave Clark, R-Santa Clara.

The governor urged legislators to remember, as they cut budgets to cope with a revenue shortfall in the next year, who is most affected by the reductions they are making.

"In a time of financial distress, inadequate health care, a shaky housing market and apprehensiveness, we must reach beyond traditional political boundaries in seeking solutions that are uniquely our own. We should unite like never before in addressing our state's most basic needs, remembering that government is a last safety net for our most vulnerable."

Legislative leaders are considering ways to balance Utah's budget in the face of a \$450 million shortfall for the coming year. Huntsman has pressed for smaller cuts, tapping into the state's Rainy Day Funds savings account, and borrowing more money for road projects; legislators are advocating deeper cuts and less borrowing.

In their pre-recorded message following the governor's address, legislative Democrats voiced their support for Huntsman's vision of balancing the budget.

"Some cuts are unavoidable. They must, and should, be made," said House Minority Leader David Litvack, D-Salt Lake City. "However, let's be creative and balanced in our approach."

Huntsman's 26-minute speech contained little in the way of new policy proposals and no concrete goals.

He called on the state to "close the gap on the uninsured by 2012," but didn't set a specific target. There are about 300,000 Utahns who lack insurance. He asked legislators to pass legislation to develop an affordable, stripped-down health insurance policy and a way to connect those who need insurance with a policy that meets their needs.

Huntsman reiterated his call for full-day kindergarten and asked public education and higher education leaders to make this "The Year of Math," aimed at improving Utah's work force.

And he restated his aim of making Utah a Mecca for renewable energy, by encouraging natural gas refueling stations along Interstate 15 and removing barriers to renewable energy development.

"We will be the epicenter for energy development, but we must have the land, transmission and regulatory framework to make it a reality," he said. "We must pass legislation this year to incentivize, rather than penalize, innovative technologies where the risk is real, but the reward is great."

Huntsman praised several guests in the gallery who he said epitomized the best of the state, including University of Utah quarterback Brian Johnson and kicker Louie Sakoda, and High School Musical star Lucas Gabreel.

Huntsman cited the Utah-filmed musical as an example of what could be developed if the Legislature approves a package of tax credits and incentives it is considering, although lawmakers are, at the same time, looking at cuts to the Utah Film Commission.



Mormon Times

## 'Food Boy' is energetic, fun

By Allison Johnson

Mormon Times

Published: 2009-01-27 12:00:00

OREM, Utah -- Would you want to have a magical power that allows you to effortlessly produce food in your hands, anytime you wish?

Such is the predicament of Ezra Chase in "The Adventures of Food Boy," which premiered at the 8th LDS Film Festival 2009 at the Scera Center for the Arts on Jan 24.

Written and produced by brothers Marc and Sam Mangum, the film is based on an award-winning short film that was released by the pair in 2007.

"The Adventures of Food Boy" is an offbeat comedy starring Lucas Gabreel, who played Ryan Evans in the wildly popular "High School Musical" series.

Seeing Gabreel playing the lead in "Food Boy" makes one curious why an actor would go from starring in one of the most popular Disney movies of all time to a relatively unknown movie with limited distribution. Maybe Gabreel saw potential in "Food Boy." I certainly did.

The plot of "Food Boy" centers on high school junior Ezra Chase, an unpopular student who dreams of getting into an Ivy League university. To boost his college application, he decides to run for junior class president. Despite the warnings of his friends and family that he will never win against the class jock, he decides to run anyway.

During the class presidency debate, meat suddenly starts flying out of Ezra's hands, hitting his opponent in the face. Ezra runs off stage in embarrassment and sprints home in a panic.

Once home, he learns from his grandmother that the food appearing in his hands is a genetic gift that has been passed down for generations. She tells him that he has been given a rare gift and must learn to control his powers.

Amid the challenges of learning to manage his powers, Ezra learns that his "food gift" has the potential of making him the most popular kid in school. He uses his powers during the school talent show to impress his peers, and rumors quickly emerge about his mysterious gift, catapulting him to instant popularity.

The climax of the movie occurs when Ezra learns that he can choose to give up his powers if he wishes. While Ezra enjoys the popularity that his gift has brought him, he also longs for his life to return back to normal. The perplexity of making such an

important decision was not fully developed in the movie, but audiences will likely be pleased with the outcome of Ezra's decision.

"Food Boy" is a film that is energetic and fun. What cast members lack in acting experience they make up for in charisma. The cast does a good job of engaging audience members and holding their attention throughout the movie.

"Food Boy" is a great family movie that both children and adults will likely find amusing.

To find out more information about this movie and the other movies shown at this year's festival, visit [www.ldsfilmfestival.com](http://www.ldsfilmfestival.com).

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Deseret News

## Utah is a source of delight for actor

By Edward Herrmann

Published: Thursday, Jan. 29, 2009 12:03 a.m. MST

This past Christmas was unique for me. My wife, Star, is LDS and I have been aware of the extraordinary musical life at the heart of her church for many years. I never thought, however, that I would be asked to participate in that life.

This Christmas I was given the chance to do so.

I have been involved in theatrical and film productions for many years, some of them enormous, involving the biggest stars and directors and budgets in the business. But I must say that what happened in Salt Lake City surpassed my most extravagant expectations. The show involved the Tabernacle Choir, the Tabernacle Orchestra and bell ringers, scores of high school ringers and dancers, as well as the wonderful Brian Stokes Mitchell as soloist, and me, bringing up the rear, as guest reader.

More than 700 people were dashing around backstage, making entrances and exits, hitting marks and performing right on cue. If there was a minor kerfuffle, and I stress the word "minor," it was solved with a minimum of fuss and never happened again. The level of professional expertise was extraordinary.

And what truly amazed me was that everyone, from the greeters at the stage door to our indispensable guide and aide, Ron Gunnell, from the kids who rang the bells to the first chair fiddle players and musicians ...all of them worked for nothing! And on top of that, everyone seemed delighted that I was there. "Thank you for coming to Salt Lake. We hope you like it here. We are so glad to have you." And, unless I have completely lost my sense of people, they meant it! I have never experienced anything quite like the welcome I received during my stay in Utah this past Christmas.

So, I would like to thank the people of Utah, the folks in the choir and orchestra, the bell ringers and dancers, the people who helped manage and work the show, the technicians and designers and stage hands, and, of course, the folks who wrote and assembled the whole show. I had the time of my life.

As a professional actor of more than 40 years, I would look forward happily to any project that comes my way out here in Utah. I have made several already. One in particular stands out in addition to this most recent one. Many years ago I met my wife on a film being shot in St. George, "Harry's War." It was there that I first experienced the beauty of the mountains and the natural extravagance of the landscape.

Later, I enjoyed the creative energy at the Sundance Festival. I've recently spoken to the Utah Film Commission encouraging production here and last week returned to the

festival to help Gov. Jon Huntsman Jr. continue that mission of encouraging filming in Utah.

While here, Star and I stayed at her condominium in Provo. We even go to the dentist, Dr. Roy Hammond, here in Utah! So, you see, Utah has been a place of great bounty for me. I rejoice in this and give my profound thanks to the people who have made my time here blessed.

Edward Herrmann, star of stage and screen, has won an Emmy and a Tony award for his efforts.

## FEBRUARY

Variety

Lumenas makes 'Santa' plans  
Murphy to write, Brady to direct 'Legend'

By PETER DEBRUGE

Posted: Tue., Feb. 3, 2009, 9:12pm PT

Lumenas Animation Studios has set Tab Murphy to write and Colin Brady to helm "The Legend of Santa Claus," its first installment in a planned three-film series exploring the early days and mythology of the Christmas hero.

Project marks a first foray into feature animation for the independent, Salt Lake City-based company, which has developed a mix of digital, stop-motion and live-action technologies for visual effects and commercial work.

"Santa Claus" takes a different approach than the classic Rankin-Bass stop-motion TV special "Santa Claus Is Comin' to Town," bringing greedy elves, vain snowfairies and other fantastical creatures into the 18th century tale of young Nicholas.

First film is targeted for a November 2010 release, with second and third installments focusing on later chapters in Nicholas' adventures to follow in 2012 and 2014.

## Senate Committee Approves Bill to Increase Incentives for TV and Film

Feb 09, 2009 by Faroe Robinson

(KCPW News) Hoping to attract more filmmakers to Utah, a senate committee approved a bill today that would allow production companies to receive up to 20 percent of their costs back if they shoot in the state. The current cap is 15 percent. Utah Film Commission Director Marshall Moore says there already is interest in filming in Utah, but this bill would help level the playing field with other states.

"The studios have these big budget productions, they are trying to bring them to Utah, but they can't, because we are not allowing them to. Many productions have turned their back on our landscapes because our incentives haven't matched the beauty that we've had and they've made compromises going to other places that maybe don't offer the natural beauty the way that we have it here in Utah," Moore said.

The Governor's Office of Economic Development predicts the expanded incentive would put almost \$4 million dollars a year directly into education and the general fund, and have a nearly \$480 million impact on Utah's economy. Bill Sponsor Senator Lyle Hillyard explained that the bill gives smaller productions a refund, while bigger productions receive a tax credit.

"We changed it from a refund to a credit, and so it's not us giving money them hoping something will happen, they've got to really happen and have it do here. And the final point I would make is that these kinds of jobs are very high paying jobs and we have a great industry here now, if we lose it, it will be almost impossible to get it back," Hillyard said.

The bill still retains the \$500,000 cap on cash rebates, while tax credits would not be limited. It would cost the state \$7.5 million more annually, which Hillyard says is a small price tag for the benefits. The bill was unanimously approved and will now be debated in the full Senate.

Posted in KCPW Newsroom and 2009 Legislative Coverage. Copyright 2009 KCPW

Deseret News

## Panel endorses film-production bill, tax breaks

By Brice Wallace

Deseret News

Published February 10, 2009

A bill to boost Utah's film industry got "action" Monday from a legislative committee.

The Senate Workforce Services and Community and Economic Development Committee unanimously passed out SB14, which supporters said would increase Utah's chances of getting big-budget movie and TV-series productions shot in-state.

The current program has a 15-percent tax rebate on in-state spending for approved productions. The bill calls for 20-percent rebates, up to \$500,000 per project, and 20-percent tax credits with no caps — the latter designed to get the bigger productions.

"At first blush, it would seem that the economic downturn and the expansion of the motion-picture incentive are in direct conflict," Don Schain, a co-producer on "High School Musical" films, told the committee. "However, upon careful examination, it is clear that SB14 is precisely the kind of stimulus needed to help reinvigorate our failing economy."

Schain stressed that film spending is "cash spent now" with "no five-year plan." And boosting Utah's incentives will better allow Utah to compete with about 40 other states offering incentives, he said.

Bill supporters have said that the film-production industry during the past fiscal year resulted in \$54 million in spending in Utah, with a total economic impact of \$138 million. The industry involved 1,099 total jobs and produced \$27.5 million in personal income and \$2.9 million in new state tax revenue.

As an example of economic benefits, Schain said "High School Musical 3" pumped \$13 million into Utah's economy over six months. Removing the \$500,000 project cap "will allow us to call Utah home for 'High School Musical 4,' " help Utah compete to get the planned remake of "Footloose" and "hopefully to bring in another 'Touched By An Angel' or another 'Everwood,' " he said.

Schain said other states have higher incentive amounts, but Utah can lure productions with a 20-percent tax credit because Utah has "arguably the best production infrastructure this side of either Los Angeles or New York ... Without SB14, our infrastructure is in real danger of sustaining irreparable damage."

SB14 calls for \$2.5 million in ongoing money and \$7.5 million in new money to fund the incentive program. But Schain said various economic benefits from productions "far outweighs and surpasses any negative fiscal note."

Marshall Moore, director of the Utah Film Commission, said SB14 would allow Utah "to become one of the premier destinations in-between Los Angeles and New York." The \$500,000 project cap has kept Utah from landing TV series or big-budget studio films, he said.

The bill's sponsor, Sen. Lyle Hillyard, R-Logan, said film work produces production spending, tourism benefits and state pride.

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The Salt Lake Tribune

## Duke, the Rat Pack and booze: Kanab lodge had vacancy for them all

The staff saw their antics when they came for filming.

By Mark Havnes

The Salt Lake Tribune

Posted: 02/14/2009 07:17:01 PM MST

Kanab » The Telly Savalas Suite at Parry's Lodge in Kanab used to be the barroom for Frank Sinatra, Dean Martin and other members of The Rat Pack.

John Wayne paid for half the motel's swimming pool, and where offices sit now, a dining room hosted movie stars for decades.

Those are just some of the stories that form part of a motel's history that was the star-struck residence for actors.

The stars came to Kanab from the 1920s up through this decade to film movies and television shows with panoramic redrock mesas, cliffs and open spaces of southern Utah providing the backdrop.

The motel's popularity inspired one producer to name the town Little Hollywood, and in 1945, The Saturday Evening Post described it as the "town that learned to act."

The name referred to the many city residents who got a taste of acting by being extras in the movies.

Movie studios discovered Kanab after Western actor Tom Mix arrived in 1924 to film "Deadwood Coach" and enlisted the help of brothers Whit, Chauncey and Gron Parry, who provided transportation for the crews and actors.

In 1931, the brothers purchased a colonial style home in the city and converted it into a lodge and restaurant.

Then, with hundreds of photographs from the area, the brothers went to Hollywood and visited studio executives and location scouts promoting the region as a filming location.

Studios were impressed and began arriving in Kanab to film westerns and other movies, with many housed at Parry's.

"It was pretty exciting," says Allan Supernaw, who started at Parry's in 1957 when he was 11. "At times there would be five or six movie companies in town at a time filming movies or TV [shows]."

One group he remembers as being particularly wild was the Rat Pack, who, in addition to Sinatra and Martin, included Sammy Davis, Jr., Joey Bishop and Peter Lawford.

The infamous entertainers arrived with cases of liquor and cigarettes during the summer of 1961 to film "Sergeants 3" and stayed for four months.

Supernaw said in addition to keeping the group's barroom stocked with clean glasses, one of his duties was to awaken a hungover Davis, who sometimes required six aspirin washed down with a slug of booze.

Supernaw also remembers the group returning from Las Vegas with a load of women in a helicopter that landed on the high school football field.

Supernaw said the pack even attended the high school's homecoming and donated \$6,000 to the school; the money was used to buy new uniforms and equipment for the sports teams.

Once when a film crew was short of extras, the high school closed for a couple of days so students could work in a film, Supernaw said.

Kanab resident Doug Keller also remembers the Rat Pack when he worked as a bellboy at the lodge.

One of his duties was to clean empty boxes from the bar.

"The only thing left was a bottle of imported gin," Keller said. "I blame Sinatra for the drinking I did in my younger days."

J. Courtney Cobb, the current general manager of the lodge and its resident historian, said Parry's is doing better than ever. That's despite only four movies having been made there since 2001.

Today tourists, often from tour buses, keep the 89 rooms full most of the year, and Cobb said in mid-March the dining room will begin serving breakfast, lunch and dinner.

He said the establishment's history can be viewed via the roughly 150 framed photographs with autographs and notes from stars who stayed at the lodge while working in the surrounding desert.

"Of all the stories I've heard from different people about the lodge, they are all the same and hardly ever vary," Cobb said. "That tells me most of them really happened."

Supernaw said beginning in the 1960s and 1970s, the movie industry largely left Kanab. He blames the drop on the movie industry as a whole and the expense of filming on location, but cherishes being part of the glory days.

"I was really lucky," Supernaw said. "It was a neat time for everybody in town."

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The Herald Journal

## A ‘major film studio’ in Utah?

By Charles Geraci

Published: Tuesday, February 17, 2009 1:35 AM CST

Could Utah be the new Hollywood?

A major movie production company is looking at locating a film studio in the state, according to a prominent Utah lawmaker.

“They’re talking about a major film studio locating in Utah,” Sen. Lyle Hillyard, R-Logan, told The Herald Journal. “And if they do that ... the stars who now live in California ... could move and live in Utah and work out of the studio here rather than travel back and forth.”

Hillyard noted he isn’t at liberty to reveal the company, but said one of the bills he’s sponsoring this legislative session could be key to determining whether it actually happens.

“It’s my understanding from the people working on the studio that my bill is really important for them to locate the studio here,” Hillyard said Monday. “So if my bill does not pass, then the incentives that the (film) companies feel they need would not be there — and they’d choose either New Mexico or Michigan — states that have twice the incentive that my bill has.”

Hillyard is sponsoring Senate Bill 14, which would give greater incentives to motion picture companies to film movies in Utah.

Currently, the state can commit a “motion picture incentive” of up to 15 percent of the dollars left in Utah. Hillyard’s bill would increase that figure to 20 percent for motion picture companies.

In addition, Hillyard said the bill, if passed, may result in more big-budget films being shot in Utah since the incentive fund could increase by \$7 million to a total of \$10 million available each fiscal year.

It is unclear, however, whether the state can come up with the extra dollars in the midst of massive budget shortfalls, but Hillyard said one possibility now being considered could include revenue from the federal economic stimulus package.

Utah Gov. Jon Huntsman Jr. mentioned Hillyard’s bill in his “State of the State” address last month.

“By the way, our youth would like me to point out that Utah is rapidly becoming one of

the hottest movie-making destinations between New York and Los Angeles,” Huntsman said. “And if SB14, sponsored by Sen. Lyle Hillyard, is successful, the entire cast of ‘High School Musical’ may need to become permanent residents of our state.”

The bill received a favorable recommendation from the Senate Workforce Services and Community and Economic Development Committee last week, and Hillyard said it could hit the floor of the Senate for discussion by the end of next week.

Hillyard added he’s optimistic about the bill’s passage.

“There is so much support out there for it from legislators, and I know the governor’s office and the governor personally is very supportive of it,” he said. “That makes it easier.”

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The Associated Press

## States woo Hollywood with tax breaks

Feb 19, 7:43 PM (ET)

By JULIE CARR SMYTH

COLUMBUS, Ohio (AP) - Hungry to prop up their ailing economies, U.S. states are locked in a fierce competition to lure Hollywood filmmakers to their gritty cities and picturesque towns with tax breaks and other incentives.

The movement remains intense despite state budgets facing near crisis, largely because the movie and TV industry has emerged as a tough survivor in hard economic times. California, facing a \$42 billion budget deficit, nevertheless approved a film tax credit Thursday.

The film industry's economic health has pushed some states like Ohio to take a second look at tax breaks for filmmakers and TV producers after years of viewing such financial incentives as luxuries the state couldn't afford. The state shuttered its film commission for five years in 2002 because of budget cutbacks.

Ohio lawmakers are poised to approve film industry tax breaks soon, once they work out whether to offer to make the breaks big or bigger.

Gov. Ted Strickland vetoed the bigger tax breaks favored by legislative Republicans in December, saying he wanted to weave the breaks into discussion of his proposed two-year operating budget. Republican lawmakers were eager to continue the recent momentum from "Spider Man 3," parts of which were filmed in Cleveland.

Strickland said Thursday an incentive program capped at \$20 million every two years, rather than \$100 million each year, is all Ohio can afford.

"I could not and I do not support the larger commitment on the part of the state," he said. Ohio is one of only a handful of states left that don't already offer a state-level tax break to filmmakers or a giant pot of cash that producers and directors can tap for incentives.

Lawmakers in Indiana overrode a governor's veto of film industry incentives there a year ago.

Vans Stevenson, who oversees state government issues for the Motion Picture Association of America, said the incentives states offer are more than offset by the economic benefits that result from film and TV production.

"The perception that this is a giveaway is inaccurate," he said. "States have recognized that show business is an economic development engine, and they want to get on board."

In Maryland, state officials realized just how important such incentives were to a state's economy in 2004, when they lost the film "Annapolis" - a story set in the Maryland city - to neighboring Pennsylvania.

Karen Hood, a spokeswoman for the Maryland Department of Business and Economic Development, which houses the state film commission, said production crews were ready to roll when Pennsylvania officials drove into town touting their freshly minted film incentive program.

"They literally parked their trucks outside and said, 'Maryland can offer you two or three million? Well, we'll offer you 10,'" she said. "That was our 'Omigod moment.'"

The rush of states to offer movie incentives began about six years ago when U.S. film-making was going increasingly out of the country - to places like Canada, Bosnia, Romania or France that offered low costs and cash rebates or payouts.

For many states, the investment paid off.

A study conducted for New Mexico, where films such as the Oscar-winning "No Country For Old Men," "The Book of Eli" and "In Plain Sight," showed positive results. The review by Ernst & Young, released earlier this month, found that 30 films produced in 2007 in that state generated about \$253 million in spending and directly created 5,989 jobs.

New Mexico Gov. Bill Richardson boasted in his recent State of the State speech that the state had "created a new industry" over the past six years through its film industry incentive program.

An analysis by the nonprofit group Film Wisconsin released in December, for example, found that new breaks and incentives in that state had brought in more than \$9.2 million and created at least 850 jobs. That state was home to production of the upcoming film "Public Enemies" starring Johnny Depp and Christian Bale.

Despite such positives, Wisconsin and some other states are beginning to rethink their incentives amid the national economic meltdown.

Wisconsin Gov. Jim Doyle proposed eliminating the film tax credits in his budget introduced on Tuesday, to the dismay of the state's fledgling film industry as well as the lieutenant governor.

Doyle wants to replace the year-old program, which gives back 25 percent of qualified film production expenses, with a \$500,000-per-year grant program that gives awards only to projects that create permanent jobs in the state.

Connecticut recently drew back support for its program, which had offered 30 percent tax credits for the production of digital media and motion pictures in the state, or more for productions exceeding \$50,000, since 2006.

The Maryland Film Industry Commission, a coalition of businesses and film producers that includes Maryland-born director Barry Levinson, is pushing a proposal for filmmakers to receive a "post-expenditure rebate" of about 28 percent of their qualified spending on in-state film production.

Hood said that, while the administration recognizes the value of film production to the state's economy, such aggressive incentives are tough to swallow during this time of fiscal distress.

"It's been a battle of incentives. Of course, Hollywood's saying, 'This is great,'" she said. "The debate going on right now is, if you're facing a fiscal crisis in your state is it fiscally responsible to subsidize Hollywood?"

The Motion Picture Association's Stevenson said movie production can't be viewed simply as flowing to Hollywood - it also helps local communities.

"You're not subsidizing Hollywood. You're creating jobs for carpenters and electricians and plumbers and Wanda the costume designer," he said.

He estimates the average movie production spends \$225,000 a day and the average TV show \$175,000 a day.

According to the association, copyright-based businesses such as movies, home video and television programming were among the nation's fastest-growing industries in the country, contributing about 6 percent to total gross domestic production.

The industry employs roughly 750,000 people, and grows at about 3 percent a year. Government incentives to moviemakers and TV producers appear to coincide with an increase in the industry's political generosity.

Data compiled by the nonpartisan Center for Responsive Politics shows that the entertainment sector gave \$5.9 million to federal political campaigns and causes in 1990, \$7.2 million in 1998, and \$45 million last year. State-level giving between the 2002 and 2006 gubernatorial cycles more than doubled, according to figures compiled by the National Institute on Money in State Politics.

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Associated Press Writers Stephen Majors in Columbus and Scott Bauer in Madison, Wis., contributed to this report.

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On The Net:

Maryland Film Office: <http://www.marylandfilm.org>

Motion Picture Association of America: <http://www.mpa.org>



National Institute on Money in State Politics: <http://www.followthemoney.org>

Daily Herald

## Bills encourage film studios in Utah

Monday, 23 February 2009

Tax incentives for media producers would drive up state money, jobs

Joe Pyrah

A deal is nearing, with legislation to match, that could bring a major film studio and sound stages to Utah along with potentially billions of dollars.

And UVU may be playing an integral role.

The as-of-yet unnamed company is strongly interested in Summit County land and perhaps even more so in Utah Valley University's digital media program.

"This is something that is going to propel our school and our department into an international commodity," said Dennis Lisonbee, an associate professor of digital media and a media professional since 1971.

Lisonbee has been involved in discussions about the sound stages, saying that despite Utah being known as a good location for shooting, there hasn't been a place to actually produce films.

"We don't have a sound stage in Utah," he said, with TV and movie crews resorting to big warehouses, often unheated even in the winter.

He recounted a story from an industry player who told him "I knew we were in trouble because all the bottled water was frozen."

The bills

Getting those massive sound stages and adjoining facilities built shouldn't actually take much time. But the location that developers are eyeing will apparently require some zoning changes and legislation.

Enter Sen. Mark Madsen, R-Eagle Mountain. Madsen, who calls movies a "personal passion" but doesn't actually know much about the industry, was asked to carry a bill that will "set the framework" for allowing the studio to get up and running in the state.

"If you have an area that interests you, you have a front seat," he said of why he took up the bill that is still being drafted, but should be available for public reading by mid-week. It won't be without controversy, whether because of proposed tax breaks, location or who gets to be involved.

"We anticipate some people might have some heartburn over this," Madsen said.

The senator, who has film posters of "Gladiator," "300," "Saints and Soldiers," and "Gods and Generals" on his office wall says the studio proposal isn't just someone sniffing around.

"This is a very real offer," he said.

There is another bill being run by Sen. Lyle Hillyard, R-Logan, that would provide a tax incentive for film studios, provided that they employ Utah residents.

The money

Until 2003, New Mexico's best year for making money from film studios amounted to \$8 million. But an incentive was granted and soon four sound stages were built in the desert outside Albuquerque. Last year, it was estimated the state's take had ballooned to \$1.2 billion.

Media executives in Utah figure much of that belongs to them.

Instead, what happens now is that a film crew comes to Utah, shoots, then leaves to New Mexico or back to California for production.

Todd Bay, owner of Utah-based Bay Entertainment and Media, compares it to Utah's renowned snow before the ski industry came in.

"Without ski lifts and resorts, it's just snow," he said.

Bay, who is one of the players working to bring in the studio, said the private funding is indeed lined up. He said the tax incentive during hard economic times may appear like bad policy, but he points to both New Mexico as well as Louisiana for examples of the benefits. The latter has added 18,000 jobs because of their film production tax incentives, he said.

UVU and Utah's role

Bay said UVU plays a critical role in the studio locating in Utah, because a steady stream of media professionals would be required by the studio. The school's digital media program is well-known from Hollywood to New York, but has stayed somewhat in the shadows here.

"You ask about it in Utah and they say 'You have a film program?'" Bay said.

The digital media program has as many as 1,000 students, of which hundreds could easily be involved in the studio business, said Lisonbee of UVU. The interested studio executives have said they will provide space for educational opportunities within the new facilities.

And while the state's scenery is attractive to media companies, it has other draws as well.

The state is home to many movie stars (mostly in Park City), the Sundance Film Festival, and -- perhaps most important for businesses -- relatively cheap labor. Bay says studios can save 30 percent of labor production costs just by locating in Utah because of a weak union presence and its right-to-work status. Combined with the proposed tax incentives, it would save a company substantial dollars.

"We can literally cut a budget in half here in Utah," he said.

## Little Hollywood

By David Demille

ST. GEORGE - A new film is slated to document the history of Southern Utah as a hotbed of Western movies and television shows.

Kane County, for example, served as the setting for "Western Union," "The Outlaw Josey Wales," "Gunsmoke," "The Lone Ranger" and numerous other productions decades ago. During a forum at Dixie State College today, Stephen Armstrong, an assistant professor at Dixie State College, and Christopher Onstott, a photographer for The Spectrum, plan to talk about the history of commercial filmmaking in Southern Utah, where more than 200 movies and TV shows have been shot. The two are collaborating on a film titled "Return to Little Hollywood," which recounts the past and present of Westerns filmed in the area, with commentary from locals who were involved and narration from longtime news anchor Dick Norse.

The documentary coincides with introduction of a new bill, currently under consideration within the state Legislature, proposing to bring back the days of Utah's "Little Hollywood" through tax incentives.

The documentary, scheduled for release in April, hits on state incentives and the new Southern Utah Student Film Production Incentive, aimed at student filmmakers, as moves that could revitalize Southern Utah as a cinematic destination.

"We do have an agenda, and it's to bring the movies back to Southern Utah," Armstrong said.

Armstrong said "Return to Little Hollywood" tells the history of the Western in Utah, which developed early in the 20th century as filmmakers migrated east out of Hollywood to find places to film. The combination of a good infrastructure, a supportive community and varied scenery made Utah an ideal spot for such films, he said.

"Southern Utah is such a diverse setting," he said. "You have deserts, valleys, rivers, snow-capped mountains, all in very close proximity."

Hollywood's love affair with the Western slowed in the 1960s, and filmmakers slowly stopped coming to Southern Utah. In recent years, states have been competing to provide financial incentives for productions, and S.B. 14, which received a favorable verdict from the Senate Workforce Services and Community and Economic Development Committee last week, could make Utah a filmmaker destination once again, said Kelly Stowell, executive director of the Center for Education, Business and the Arts of Kane County.

The new bill increases the state's tax rebate on in-state spending for approved productions from 15 percent to 20 percent, up to \$500,000 per project. It also provides 20 percent tax credits with no caps - a step supporters say would lure big-budget movies and TV shows. "Utah is kind of on the bottom of the pack right now, and with this legislation it puts Utah right in the middle of the pack, which is enough to make sure Utah doesn't lose out on some of these big-budget films," Stowell said.

The incentive program costs \$2.5 million in ongoing money and \$7.5 million in new money, but proponents say the various economic benefits of bringing the movies to Utah outweigh any immediate fiscal concerns.

"This bill will make the state more competitive with other states like New Mexico and Louisiana in attracting bigger budget productions," said Marshall Moore, director of the Utah Film Commission, in a release.

The Dixie Forum is scheduled for noon Tuesday, in the Dunford Auditorium on the campus of DSC.

#### Additional Facts

Return to Little Hollywood

When: Noon, today.

Where: The Dunford Auditorium, on the campus of Dixie State College.

CNN

Movie ticket sales are way up in this down economy.

By John D. Sutter

"Paul Blart: Mall Cop," starring Kevin James, is the No. 1 movie of the year so far. Seem counterintuitive?

Observers say struggling people are looking for a \$10, two-hour escape.

"The movies offer a way to go not only outside of your house, but to a whole different world -- and that's very appealing right now," said Paul Dergarabedian, a box office analyst at Hollywood.com.

Audiences are going along for that ride in record numbers. Gross movie ticket sales to this weekend were up 18.8 percent over the same period last year, to \$1.66 billion, according to BoxOfficeMojo.com. Box offices saw their best January in history this year, with more than \$1 billion in gross sales.

Jeremy Kay, a blogger for the UK newspaper The Guardian, used that news to predict that this will be the biggest year for ticket earnings in the history of Hollywood.

"If you look at what's coming up over the next 10 months it seems reasonable to assume this year will be the biggest we've seen," he wrote on the site's film blog.

Analysts say the recession also is likely to affect the types of movies being made by Hollywood, how they're made and what will succeed.

Based on recent successes, there's evidence to suggest studios will continue to focus on comedies and action films.

Of the top five top-grossing movies of 2009, three -- "Mall Cop," "He's Just Not That into You" and "Bride Wars" -- are comedies. One, "Hotel for Dogs," is a family movie, and "Taken," so far the No. 2 film in terms of sales, is an action film about a kidnapping.

And films such as "Mall Cop" are winning big with viewers despite some scorn from critics. The film, which stars Kevin James as a crime-fighting, Segway-riding security guard, is so far the No. 1 grossing film of the year, with an estimated \$121.4 million in sales since it opened in mid-January.

'You lose where you are'

But films like "Mall Cop" could succeed in any financial climate, said Jeanine Basinger, a film historian and chairwoman of the film studies department at Wesleyan University in Connecticut.

People always have turned to movies during hard times, Basinger said, but it's oversimplifying to say light or funny narratives will succeed in a recession and serious subject matter won't.

"Films are a good form of entertainment during a recession because you can sit back and -- sad or happy -- you lose where you are and you go into the movie," she said.

It's also difficult to say whether certain types of films will be made because of the recession, she said. It can take years for a movie to make it from studio approval to theaters -- and in that time, a lot can change.

There's no better recent example of this than "Confessions of a Shopaholic," Dergarabedian said.

The movie was based on a successful series of books, the first of which came out in 2000, at the height of the dot-com boom. But the film -- with a trailer that shows a spendthrift young woman piling up credit card debt until her card is declined at a high-end boutique -- opened with a disappointing \$15.07 million on Presidents Day weekend.

The film didn't work because it hit too close to home with viewers, Dergarabedian said. He says only movies that turn away from financial realities will succeed during the recession. His case in point: "Friday the 13th," a slasher remake, earned a gross \$40.57 million the same weekend "Confessions of a Shopaholic" debuted, according to BoxOfficeMojo.com.

"If Jason is scaring the crap out of you, you can't really be thinking about your mortgage, you know?" Dergarabedian said.

Going to 'serious downer movies'

Basinger disagrees. During the Great Depression and World War II, films were true to current events and succeeded with viewers, she said.

People sought escapist fare during those times, she said, but they also "went to serious downer movies about the situation they were in, too, because they were trying to understand them."

Other analysts look further back into history for evidence that hard times could stir up creativity in the film industry.

In the same way the Great Depression sparked creativity and influenced the Golden Age of film, today's filmmakers may use hard times for inspiration, said Erin Trahan, managing editor at The Independent magazine, which covers the indie film industry.

"There may be a burst of quality of products, in a way," she said. "Anytime there's financial stress, people become more creative."



The cost of making films is down, she said, which may lead to some ambitious projects. But, she added, people who already have made films may have a hard time getting them distributed.

'Depression proof'

But Gerald Peary, a documentary filmmaker and critic in Boston, Massachusetts, said the recession means fewer movies will be made.

"It's a romantic myth that having no money is good for movie making," he said.

Peary said the recession will kick off an era of stupid movies -- since those are the ones that are sure to succeed with downtrodden audiences on smaller budgets.

"The dumber the movie is, sometimes, the more money it makes," he said. "Those movies are somehow both critic proof and depression proof."

Basinger, the film historian, said it's too soon to identify any firm trends involving movies and the recession besides the fact that more people will go to see them. Where they'll see them is up for debate. The venue may be the theater, it may be on a cell phone, she said.

The recession, she added, is likely to speed up changes in the way people view and create films. It's a healthy process, she said.

"The history of the motion picture is a history of constantly shifting venues; and here's what happens: Film never dies, it keeps going," she said.

But she still sees the movie theater experience as the cheapest and fullest way to abandon your troubles and lose yourself in a story.

"Movies are a great form of escape because you enter a darkened place and surrender to something that's bigger than you," she said.

Warner Bros., maker of "Friday the 13th," is owned by Time Warner, which is the parent company of CNN.

The Salt Lake Tribune

## Documentary looks at movie history in southern Utah

By Mark Havnes  
The Salt Lake Tribune

Updated: 02/24/2009 05:30:44 PM MST

St. George » Southern Utah's redrock landscape and sage-dotted hills define the Western movie, and a pair of documentary filmmakers in St. George think it's time the movie and television industries rediscover the area.

Stephen Armstrong, an English professor at Dixie State College, and photographer Christopher Onstott are finishing a documentary titled, "Return to Little Hollywood." Its subject: the history of moviemaking in Kane County and Kanab.

They said they hope their documentary will revitalize interest in the region where more than 200 movies and television series, mainly Westerns, have been made since the 1920s, hence Kanab's nickname, "Little Hollywood."

Armstrong said the documentary dovetails with a bill this year before the Utah Legislature that would increase financial incentives to lure production companies back to the state.

"The look of the West in the movies is what we see in Utah," said Armstrong, speaking at Tuesday's Dixie Forum on the DSC campus. "We also wanted to do something to bring business back to rural areas."

The documentary is narrated by former Salt Lake City-based TV news anchor Dick Nourse, who appears in the film sporting a goatee and rumpled cowboy hat. The film -- a brief 10 minutes of the work-in-progress were shown during Tuesday's presentation -- includes a history of movies made in southern Utah and interviews with area residents who offer stories about what it was like when production companies and movie stars descended on the area.

CEBA, a rural economic-development organization with offices in Kanab, is supporting the documentary project and hopes the film can revive the industry that slowed to a trickle of movies since the 1980s.

Kelly Stowell, CEBA's executive director, is lobbying for a bill introduced this year by Sen. Lyle Hillyard, R-Logan, that would increase filmmaker incentives.

"Right now, we're one of the lowest [states] in the country as far as offering incentives, with states like New Mexico and Louisiana having much bigger budgets. This bill will put us in the middle and make us strategically more important," Stowell said.

For every dollar invested by the state in incentives to production companies, he said, the state could see a return of more than \$2.

"It could be a huge return on its investment for the state."

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ABC 4 News

## Governor Huntsman lectures Vanocur on stimulus 101

Reported by: Chris Vanocur

Last Update: 2/25 10:34 pm

SALT LAKE CITY (ABC 4 News) - It's a red letter day in Utah, thanks to a lot of green.

The first chunk of Utah's stimulus money arrived Wednesday to help prop up the state's Medicaid funds.

And in un-chartered waters, Washington just threw Utah a 1.5 billion dollar, multi-year lifesaver.

Gov. Huntsman said, "As we kind of look into the future as a state, we're going to survive this - not on a one year basis but on a three year basis."

A good chunk of Utah's stimulus helps fund education, specifically early childhood and special education.

Also, road projects like 1-15 South will get built and human services will fare better.

But Utah also gets flexible funding to the tune of eighty million and some of that will be used to lure more movie and TV productions to Utah.

Huntsman claims, "We're positioning ourselves to become the premier film destination between New York and Los Angeles."

The governor also says Utah has four thousand homes which aren't selling. So, ten million of the stimulus will also be spent on a program to kick start the housing market.

Governor Huntsman said, "We're going to get through the storm and we're still going to be standing which I think is better than a whole lot of other states can say at this point."

We also asked Jon Huntsman about the other republican governors - the ones not taking stim money - and the ones he may be running against for president.

But Utah's governor defended his G.O.P. peers saying the stimulus money they rejected is just a tiny fraction of what Washington is giving them.

And Governor Huntsman also says because of the stimulus money, Utah likely won't have to dip into its rainy day fund.

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The Salt Lake Tribune

## Huntsman: I'll use stimulus cash to bring Hollywood to Utah

Federal money » He also plans to invest in USTAR and help Utahns buy homes.

By Robert Gehrke

The Salt Lake Tribune

Posted: 02/26/2009 07:43:01 PM MST

Utah Gov. Jon Huntsman Jr. listens intently to a reporter's question Thursday about how legislators are dealing with the state's budget.

Gov. Jon Huntsman Jr. plans to use \$15 million of the federal stimulus money to sweeten the state's incentive to lure moviemakers to the state, he said Thursday.

"This, to my mind, will really put us on the map," Huntsman said. Companies frustrated with the cost of filming in Hollywood "want to break out."

"As soon as we get this done, I think we're going to have a lot of people [in Hollywood] express an interest in looking east," he said.

The film incentive is one element of \$87 million that is at the governor's discretion under the broad latitude granted under the federal stimulus package.

In addition to trying to entice filmmakers to the state, he is also aiming to attract cutting-edge researchers through a \$25 million investment through the state's colleges and universities. And he wants to use \$10 million to help qualified buyers purchase homes and get home construction moving again.

The governor has worked closely with legislative leaders, discussing how to best use the stimulus money, and lawmakers are on board with his plan, said Senate Majority Leader Sheldon Killpack, R-Syracuse.

Huntsman touted the film incentive in his State of the State address, complete with an appearance by Lucas Gabreel, a cast member of the "High School Musical" trilogy, which was filmed in Utah.

The incentive plan he is backing, which passed the Senate on Thursday, would give production companies filming in Utah a 20 percent tax credit -- up from the current 15 percent break -- for the amount spent in the state.

The productions would have to apply and be approved beforehand -- mostly, said Senate sponsor Lyle Hillyard, R-Logan, to guard against "hard-core porn" producers trying to take advantage of the perk. And the Utah Tax Commission would audit the spending to ensure that the claims are valid.

The tax break would cost the state about \$7.7 million per year. That means the stimulus money could fund the program for two years before it runs out.

Hillyard said that after two years, legislators could look at the results and see if it should be extended. "We think it will make its mark," he said.

Hillyard said there has already been one company that is interested in opening a production studio in the state.

Huntsman hopes to use the \$10 million to create a grant program for home buyers to start to purchase some of the 4,000 newly built homes that are sitting vacant.

"That, according to a lot of economists, ... would get people off the sidelines and into the marketplace, and there's a stimulus effect to our local economy that is quite important," Huntsman said.

Finally, Huntsman says he wants to invest \$25 million in the Utah Science Technology and Research Initiative "for specific USTAR programs that really focus on the industries of tomorrow."

Specifically, the governor points to promising programs like carbon capture technology for coal power plants and personalized medicine, which tailors a patient's treatment to his or her genetic characteristics.

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The Salt Lake Tribune

## Huntsman has plans for some stimulus funds

February 27, 2009

SALT LAKE CITY (AP) -- Gov. Jon Huntsman says he plans to use \$15 million of the federal stimulus money coming to Utah to improve the state's incentive to lure moviemakers.

Huntsman said Thursday he thinks people in Hollywood will express an interest in the state.

Huntsman has about \$87 million in stimulus funds to use at his discretion.

He also wants to invest \$25 million in the Utah Science Technology and Research Initiative to attract researchers. Another \$10 million could be used to help qualified buyers purchase homes.

The Senate this week passed an incentive plan to give production companies filming in Utah a 20 percent tax credit for the amount spent in the state. The rate is currently 15 percent. The \$15 million Huntsman wants to use could fund the program for about two years.

Marshall Moore is the Executive Director of the Utah Film Commission and he joined us for Talking Point.

Information from: The Salt Lake Tribune  
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The Salt Lake Tribune

## Park City church helps make faith-filled film

By Kristen Moulton  
The Salt Lake Tribune

Posted: 02/27/2009 06:00:00 PM MST

Heber City » The airport hangar where the Rev. Doug Folsom acts the part of a small-town pilot and betrayed ex-husband is not exactly a pulpit. But Folsom, pastor of St. John's Anglican Church in Park City, considers it one just the same.

For four grueling days last week, Folsom and members of his parish worked with a California director, actors and crew to produce an 11-minute film that will be entered in the 168 Film Festival, created to encourage faith-based filmmakers.

The 168-Hour Film Project gave 75 teams from around the world a biblical verse -- this year's was Hosea 3:1 -- and a couple of days to write a script. They had 168 hours, one week, to film and edit

The films will premiere at the festival April 3 and 4 in Los Angeles.

St. John's pastor and church members teamed with writer-director Wes Llewellyn, a California filmmaker who has twice won the festival's top award, producer Chris Roberts, and Los Angeles actors Lonnie Colon and Melissa Disney.

"Very few churches would have allowed this," says Folsom, who acted professionally before entering the priesthood and whose 2006 film "I Believe" was a runner-up.

Though he's been the parish pastor for less than a year, Folsom says he persuaded the Park City congregation to help make the film with a simple argument: "Why not? "[Film] is the major medium of communication in our world."

Not only does participation support Christian filmmakers, it communicates good messages, he says.

Folsom was an assistant pastor at Bel Air Presbyterian Church in California when the church was instrumental in starting the festival seven years ago.

Two members of his Park City congregation play daughters to Folsom's pilot-father in the film, and others kept the crew fed and transported from set to set (and home to church members' guest beds) during the long weekend of filming.

"Hollywood and films and stories are such a powerful influence on people's thoughts," says Neal Robinson, a retired doctor and church member who acted as transportation

director. "If we can have an impact on culture [to learn] there's more to film than sex and violence, I support it."

His wife, Beverly Robinson, said the congregation's hard work behind the scenes will have been worth it if the film reaches just one person. "If they can say 'Aha! God does love me,' it's worth something."

Robinson was in on the initial brainstorming session with Llewellyn, the writer and director, but the script for "Up in the Air" was all his.

The Hosea verse, he says, is rather depressing. Hosea is being told by God to reunite with his cheating wife.

"It shows us to forgive, to forgive, to forgive, to forgive, to forgive," Llewellyn says. "But if we stayed true to Hosea, it would be like a long, codependent nightmare."

So the story Llewellyn came up with goes like this: Joe, a retired Navy aviator who now has a business flying advertising banners, has to decide whether to reject or forgive his ex-wife, who has returned to town six years after becoming a lush and an adulteress and leaving him with two young daughters.

Shannon Cunningham, 18, plays the part of Maggie, the 16-year-old who wants nothing to do with her mother. Sonya Wirkus, 9, plays the part of Ashley, who doesn't remember her.

"It's a cool thing," says Cunningham, a senior at Park City High School who previously has acted onstage. "It's Christian, but fun. It brings a message to people that they will not hear otherwise."

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## MARCH

KSL

### New project to bring more entertainment money to Utah

March 3rd, 2009 @ 4:30pm

By Andrew Adams

PARK CITY -- A major motion picture and television studio and first-class hotel resort are the pinnacles of a new project developers plan to bring to Park City.

A major Hollywood film studio has signed on as a partner, but that company has yet to be announced.

"This is bona fide. We are fully funded, private funding," says Bay Entertainment and Media Owner/CEO Todd Bay. "We're not asking for any money from the stimulus, or from the state as well."

The studio will include eight to 10 large soundstages, a back lot and post production facility.

"You can come in with an idea and you can leave with your film," Bay says.

Bay tells KSL Newsradio Utah has lost out on movies like Transformers, Wild Hogs and 3:10 to Yuma in recent years because the state hasn't had the facilities and incentives. Meanwhile, other states have benefited by adding those perks.

"New Mexico in 2003 did \$8 million. In three years after putting in a tax credit and a studio, it did \$1.2 billion worth of film," Bay says.

"We have locations and we're a good state to film in. We have good crews. But we have to have that tax incentive and that film credit, and we also have to have sound stages," Bay says. "That's the formula. That's the package that will attract the major motion picture and the television series that the governor wants to come here."

Developers say construction could begin in late summer or early fall, and it will take 16-18 months to complete the first sound stage. And, it'll cost between \$300 million and \$500 million to build.

Bay says the project could lead to the creation of as many as 30,000 jobs in the next 10-15 years in Utah. The state acknowledges the estimate sounds right.

"A \$100 million film has been shown to have a 2.5 multiplier in local economy," says Jason Perry, Executive Director of the Governor's Office of Economic Development.

Perry says the studio and increased incentives, if passed by the legislature, will make a major difference. Senate Bill 14 erases a cap of \$500,000 in incentives given to filmmakers, and instead allows the state to rebate up to 20 percent of the production costs of filming in Utah. The state would be limited to doling out \$10 million total in a given year. The measure has passed the full senate, and goes before a house committee Wednesday morning.

"It's our desire to make the state of Utah the premiere film destination between L.A. and New York," Perry says. "The bill before our legislature will make that a reality - not only will it bring big budget productions to the state, but it will also bring the studios that follow those productions."

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KSL

## Lawmakers hope motion picture incentives bring more films to Utah

March 4th, 2009 @ 7:14pm

By Richard Piatt

SALT LAKE CITY -- More motion picture directors are calling "Action!" than ever before, but Hollywood is where most films and TV series are shot. Utah is pushing harder to change that.

The push plays off the success of projects like "High School Musical." Now lawmakers are willing to put cash behind that effort. Just last week, a Senate panel gave a film financial incentive bill unanimous approval.

"This bill, if we spend the \$10 million in the next fiscal year, automatically \$50 million comes into the state. And that's just the beginning," said Don Schain, president of the Motion Picture Association of Utah.

The proposal is to invest \$15 million over two years for tax credits to film companies. Projects could also qualify for rebates -- the idea is to allocate \$5 million over two years for that.

The money is an investment of confidence at a time of uncertainty. "The impacts are so well-documented. The economic modeling has been done. We can show the effects of a film coming to this state. You can't really refute that kind of analysis," said Jason Perry, with the Governor's Office of Economic Development.

People who work in the film industry say the incentive money will accelerate film production growth. "We now have a shot at getting the projects that we want in the state. We have a shot at getting long-term employment for series television for people," said Tim Nelson, a film producer and director.

Utah is already attractive enough for a company called Bay Entertainment to invest in a sound stage-post production studio complex in Park City.

"This is imminent. We're coming. We're fully funded, private funding. No stimulus money, federal money, no state money whatsoever," said Todd Bay of Bay Entertainment.

The film incentive fund is mostly funded through federal stimulus money.

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KUER Local News

## Movie Makers Will Get a Bigger Tax Break in Utah

Dan Bammes

SALT LAKE CITY, UT (2009-03-05) Utah lawmakers are finalizing next year's state budget with a plan for a big tax break for movie producers. Money from the president's economic stimulus package would be used for the incentives. KUER's Dan Bammes also looks at debate on an abortion bill, access to government records and what kinds of animals ought to have legal protection as service animals under the law.

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Deseret News

## Film bill lauded for big-budget possibilities

By Brice Wallace

Published: Wednesday, March 4, 2009 10:03 p.m. MST

A movie-incentives bill got another green light Wednesday when a House committee passed it out unanimously.

Already clear of the Senate, SB14 moved to the full House. Later in the day, it was sent to the House Rules Committee because of fiscal-impact questions.

Supporters said Wednesday that boosting the state's film incentives could lead to big-budget movie and TV series productions being shot in Utah, as well as helping Utah land production studios.

"There are a couple of movie studios that are looking at the state of Utah. ... Without this bill, none of them will come. They have made it very clear," said Jason Perry, executive director of the Governor's Office of Economic Development, told the House Revenue and Taxation Committee.

The current incentive program has a 15-percent tax rebate on in-state spending for approved productions, with a \$500,000 cap per project. The bill calls for 20-percent rebates, up to \$500,000 per project, and 20-percent tax credits with no caps — the latter designed to get the bigger productions.

The current incentive levels are "not compelling" for big-budget films, Perry said. "That's the big thing about this particular bill. It allows us to get the big-budget films, and what follows those big-budget films are the studios that are producing them. ... This is the bill that brings the studios to the state, (and) also brings the (TV) series."

Roger Armstrong, a Park City resident, former vice president of Universal Pictures and Tri-Star Pictures and currently an entertainment lawyer, described Utah's current incentive as "actually quite low."

"The studios and the independent producers are now looking at incentive packages of various states as a fundamental piece of their financing," he said.

Armstrong said that several other states have film incentives that are "very attractive" when compared with Utah's.

"I do believe that if you pass this, they will come," he said. "I think that they will build studios here. I think that the infrastructure required to make movies will grow out of this and I think that there will be a lot of other tangible benefits of having people come up here and see what this state has to offer."

The bill's sponsor, Sen. Lyle Hillyard, R-Logan, said Utah is "losing movies to other states that are giving as high as 40 percent rebates in ways far broader than what we do." Many Utahns are unaware of the opportunities Utah has to promote itself in films, he said.

"And many of the Disney movies, if you've looked, have shots of Utah in so many of them. But we really are missing out on the major, big productions," Hillyard said.

Rep. Eric Hutchings, R-Kearns, described SB14 as "a tremendous thing to do."

"The motion picture industry is, historically, fairly recession-resistant anyway. It's always been good that way, and I just applaud the efforts to keep this industry strong in the state. I think this is a tremendous move," Hutchings said.

After the vote, the committee's chairman, Rep. Todd Kiser, R-Sandy, thanked the film industry representatives at the meeting for "the good work that you're doing in our state. And we truly hope that this brings you back to Utah, to the Western days of the '60s, that we hope our deserts are filled with film canisters."

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## Kirby: Bring real movies back to our state

By Robert Kirby  
Tribune Columnist

Updated: 03/08/2009 08:09:05 AM MDT

Gov. Jon Huntsman Jr. recently announced a plan to improve Utah's economic outlook by encouraging the craziest people on earth to move here. Like we don't have enough already.

Let the record show that Jon ... excuse me, Gov. Huntsman and I are friends. I've been in his home. I like his wife Mary Kaye and all but one of his kids.

However, just because we're friends doesn't mean the governor and I agree politically. Nowhere is our difference more obvious than in his recently announced plan to lure Hollywood to Utah by spending \$15 million in federal stimulus money to sweeten the state's film incentives program.

I called the governor, got his voice mail, and said, "Why not just let a goat eat the money?"

Seriously, it's too little, too late. I say this because someone in the governor's office -- I'm not saying who -- apparently forgot that John Wayne is dead.

So are Charles Bronson, Lee Marvin and Burt Lancaster. Let's not forget Bob Mitchum, Bill Holden, Slim Pickens, Jack Palance and a bunch of the "F Troop" cast.

When people think Hollywood in Utah, they think Westerns. There's a reason more cow romances have been filmed here than anywhere in the world except California (and possibly Italy): our fabulous scenery.

When you drive through Monument Valley, you don't think gangsta movies, musicals or vapid sitcoms. You think epic two-fisted, Western shoot 'em ups -- and possibly Martians.

Huntsman's Hollywood stimulus plan would lure a bunch of non-Western actors upon whom this scenery would be wasted.

Can anyone imagine "Seinfeld's" Jason Alexander playing the lead in "Big Jake," or "Twilight's" Robert Pattinson as a sheriff trying to clean up a lawless town? Joaquin Phoenix might do OK in "Grizzly Adams" -- as the bear.

Yes, I'm aware films other than Westerns have been shot in Utah.

Part of "Legion of Fire: Killer Ants" was filmed in Heber City. Some of "Troll 2" was shot in Porterville. Some of "Bats" was filmed in Magna. "Footloose" was shot in American Fork and Lehi. Draper starred in "The Buttercream Gang." Salt Lake City's East High School was the set for "High School Musical" and its sequels.

But who'll remember that cheese 50 years from now? Conversely, lots of people remember "She Wore a Yellow Ribbon" (Monument Valley) and "Butch Cassidy & The Sundance Kid" (Grafton).

Let's not sell out. I say if we're going to rent our scenery, we should insist on real movies with real characters.

Things are strange enough with The Duke gone. The last things Utah needs are vampires, wizards, Martians, yodeling high school brats, mutant bugs and other modern Hollywood personalities.

Robert Kirby can be reached at [rkirby@sltrib.com](mailto:rkirby@sltrib.com)

Deseret News

## Movie theaters have a long, rich history in the Salt Lake area

By Joseph Bauman

Published: Sunday, March 8, 2009 11:17 p.m. MDT

Who can forget that first movie watched with a special heartthrob? Maybe it was a 1968 double date at The Movie in Olympus Hills, where "Ulysses" was playing. For some couples in 1954, the Tower at Ninth and Ninth was the setting for romance, as Luciano Della Marra pursued a beautiful Ethiopian slave in "Aida," with Sophia Loren in the title role.

Perhaps it's a group outing that sticks in one's mind — standing with friends in a line that stretched around the block from the Centre Theatre at State Street and Broadway, hoping to get into the first showing of "Star Wars" in 1977.

The Deseret News has covered many movie events, from glittering world premieres to the local theaters' ban on such films as the controversial 2005 "Brokeback Mountain." For this article, Ronald Fox, a history buff and collector who lives in North Salt Lake, selected photos of Salt Lake area theaters from the newspaper's archives.

Besides photographs printed here, other historic views are posted online.

Through the years, dozens of Salt Lake theaters have come and gone, but an outing at the movies has been a consistent treat for locals.

In 1911, the Liberty Theatre opened at 162 S. State; nine years later it became the Gem Theatre. It closed in 1968 and was demolished, according to [utahtheaters.info](http://utahtheaters.info), a Web site dedicated to "preserving the history of theaters in the state of Utah."

Older Salt Lake residents may recall the Gem as an elegant movie house, somehow similar in style to the Lyric Theatre, which opened in 1905 as a vaudeville stage at 132 S. State.

The Lyric went through a handful of names, including the Orpheum. It changed into a film theater before ending its history as a stage setting once again, home to Promised Valley Playhouse. Today its facade, offices and 12-foot Venus are preserved on a new structure.

"Cries and Whispers," the 1972 Ingmar Bergman triumph, played at the Studio, 161 S. Main. When it opened in 1933, the Studio was a mainstream theater, but before it closed in 1983 it had morphed into more of an art house.

Across the street at 148 S. Main was the Utah Studio, which opened as the Pantages Theatre in 1919, with the name later changed to the RKO Orpheum. In 1937 it acquired its present name, the Utah Theater, according to [utahtheaters.info](http://utahtheaters.info). One frisky former coed has vivid memories of watching the naughty Jane Fonda vehicle "Barbarella" there more than 40 years ago.

Today, the Capitol Theater, 50 W. 200 South, is the home of Utah West, the Ririe-Woodbury Dance Company and the Utah Opera. When it opened in 1913 it was a stage theater, but [utahtheaters.info](http://utahtheaters.info) says it was converted to a motion picture house in 1927.

During its movies era its seats could slide back and forth to accommodate moviegoers of all sizes and inclinations.

Like many other venues, the Capitol also hosted non-theatrical events, such as a fundraiser for the fight against cerebral palsy. Early TV personalities spoke at the fundraiser and a kid could buy a baseball-shaped bank. The classic sci-fi film, "Forbidden Planet," played there around 1956.

Then there were the drive-ins, where the family car sprouted window speakers so Mom, Pop and all the kids could share a night out. Ah, the Redwood Drive-In of West Valley City, which is still open. The Oak Hills Drive-In, 2775 E. 1000 South, provided free entertainment for some: neighbors could watch from their balconies and listen to the show with their own speakers.

The rich story of the region's theaters include newsreels of World War II fighting, Bugs Bunny cartoons, kids picking gum off the bottom of chairs and chewing it, patriotic rallies, art exhibits in the lobbies, dill pickles sold in paper wraps, dishes given away to members of the audience, and, of course, snuggling.

A treasured recollection may be of "sanctioned movie days" when the boss closed down the shop and took the whole office to a show.

What about Alfred Hitchcock's terrifying 1960 classic "Psycho"? Remember when your brother dumped a soft drink from the balcony of the Centre (either by accident or on purpose?) Saturday morning children's shows at the South East Theater in Sugar House?

The Deseret News would like to hear about memorable moments at local theaters from all eras, both on and off the silver screen. Readers are invited to post comments on the paper's Internet site.

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Variety

## TV biz flees California

Pilots flying outbound despite tax plan

By CYNTHIA LITTLETON

Pilot season is all over the map this year as the majors squeeze budgets and chase production incentive coin throughout the country and up north in Toronto and Vancouver.

Of the 39 hourlong pilots and presentations that have been ordered by the Big Four and CW, at least 20 are skedded to shoot outside California's borders.

The pilot flight comes just as the Golden State has approved a \$500 million, five-year production tax credit incentive program (Daily Variety, Feb. 20). But that program is seen by many in the TV biz as too little too late, and with too many strings attached.

Indeed, broadcast net execs are grumbling about the decision to limit California's incentives for new TV series to hourlong skeins for basic cable (with episodic budgets of at least \$1 million). Producers of gameshows, talkshows, news programs, reality skeins, docus and porn need not apply; those types of productions are not eligible for the credit. Below-the-line workers in Southern California were already bracing for a down year as networks slash development budgets and studios pull back on pic production. But the steady migration of pilot work to other time zones promises an even bigger hit to the local job market; then there's the ripple effect on the local economy from those lost studio dollars and lost paychecks for local workers.

This year, Providence, R.I.; Baltimore; Boston; Atlanta; Chicago; Richmond, Va.; and Pittsburgh are among the unusual locales where broadcast net pilots are being produced, and all are in states that offer production tax-incentive carrots. Twentieth Century Fox TV has traveled as far as Prague for its "Da Vinci Code"-esque thriller "Masterwork" for Fox, though that decision was made as much for storyline purposes as anything else.

New York has lured a lot of TV production out of Los Angeles County over the past few years with its rich tax-incentive program, but the much-publicized uncertainty about the future of those credits for new productions, amid the state's \$14 billion budget deficit, sent studios shopping for lures in the other 48 states.

New Jersey, which recently greenlit its own incentives, has benefited from Albany's paralysis, landing the NBC/Universal Media Studios drama pilot "Mercy" and CBS/CBS Paramount's 9/11-themed drama "Back" (portions of which are also shot in Toronto).

One reason the California incentives targeted basic cable hours is that those shows are among the most likely to head across the border for the savings. California's plan, which

formally kicks in July 1, offers a 20%-25% tax credit on below-the-line expenditures (capped for features at \$75 million).

"This bill very specifically targets those types of productions that have been leaving for years," said a spokesman for state Assemblyman Paul Krekorian (D-Burbank), who sponsored the legislation.

As a way of taking aim at successful tax credit programs in other states, the plan does offer a 25% incentive to shows, broadcast or cable, that were previously produced in other states but relocate to California. But studio execs note that there are enormous moving costs that come with relocating a show, not to mention the hassle factor for stars and key production staffers.

Top brass at one of the Big Four networks recently asked state officials whether a pilot shot outside California would qualify for the credit if it relocated to the state for its regular episodic production. The answer was no.

Biz insiders with an interest in keeping production in California say they're frustrated by the notion in Sacramento that a tax incentive program is a giveaway to Hollywood. Studies of programs in other states have shown that film incentives more than pay for themselves in generating tax revenues that wouldn't otherwise exist, plus they drive spending in local businesses not directly tied to showbiz.

An Ernst and Young study of New York's incentive program found that its production incentives will have generated \$2.7 billion in tax coin between 2005 and 2010, of which \$685 million will be refunded to producers through the credits (Daily Variety, March 2). With so many other states getting aggressive, California can no longer afford to take the film and TV production business for granted, said Paul Audley, prexy of the FilmL.A. permitting org. The stats aren't in yet, but the anecdotal evidence is clear that filming days in L.A. will be down significantly this year during the January-April pilot season, usually a peak period for local lensing.

"What really happened is the doors opened a crack in California (with the incentive program). If they want it to have real impact, they need to open the door a lot wider," said Audley. "The (state) legislature needs to recognize that production has just gone from this state. What's left will be gone unless they do something to help preserve it. We are in grave danger of losing the business."

Net and studio execs have become adept at monitoring the status of productions from afar through digitally delivered dailies and other tech tools, though many admit that in a perfect world they'd prefer to have their productions closer to home. Dramas are typically the projects to travel because they cost so much more than half-hours, but this year ABC and NBC have a handful of single-camera laffers set up in other cities.

At the same time, for pilots ordered to series, execs admit it can be a struggle to persuade established thespians to relocate to off-the-beaten-path locales, so there is sure to be some pressure on shows to settle down for episodic production in more cosmopolitan locations.

Canada, with its local production incentives and currency exchange-rate advantages, also made a big comeback as a pilot hot spot after cooling off in recent years for all but lower-budget broadcast and cable fare.

Warner Bros. TV is doing three pilots in Vancouver (Fox's "Human Target," ABC's "V" and CW's "Vampire Diaries"); CBS Par has four hours spread among Toronto, Vancouver and Montreal (CW's "Light Years" and "A Beautiful Life"; CBS' "The Good Wife" and untitled U.S. attorney drama). ABC Studios has ABC drama "Happy Town" and 20th Century Fox TV has its Fox drama "Maggie Hill" in Toronto.

Warners is also at work in Baltimore with its "Reincarnationist" drama pilot for Fox; CBS Par has CBS medical drama "Three Rivers" lensing in Pittsburgh and the Beltway-centered "Body Politic" presentation for CW filming in Richmond.

ABC Studios has two of its single-camera half-hours in Vancouver: ABC's "No Heroics" and "Pulling." Universal Media Studios has single-camera buddy cop comedy "Off Duty" pounding the pavement in Gotham and the single-cam romantic comedy "State of Romance" unfolding in Chi, both for NBC.

Overall, ABC Studios has been among the most active in exploring its options outside of Gotham and Canada. It has two flags planted in Providence with the ABC drama "Empire State" and CBS drama "House Rules," both of which hail from Mark Gordon Prods., so it made sense to keep them close together. Beantown is home to ABC Studios' ABC hour "See Cate Run," while the studio headed south for an Atlanta backdrop to ABC's untitled Daniel Cerone cop drama.

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## Huntsman signs film incentive, \$115M bond bill

State stimulus » Movie perk could mean 4,500 jobs

By Robert Gehrke  
The Salt Lake Tribune

Updated: 03/23/2009 07:12:37 PM MDT

Gov. Jon Huntsman Jr. signed three dozen bills into law Monday, aimed at protecting musicians from copycat acts, pumping up the state's film industry, changing how the state tracks sex offenders, and pulling state money out of Sudan.

The governor also approved \$115 million in state bonds, to construct nine buildings, mainly on the state's college and university campuses.

SB14 dangles about \$15 million over two years, meant to entice film, television and commercial productions to the state.

Jason Perry, director of the Governor's Office of Economic Development, said the state's film incentive lagged behind its neighbors and, because of a \$500,000 cap in place, big-budget films that expressed interest in the state -- like Transformers or G.I. Joe -- wouldn't shoot here. And there hasn't been a television series filming in the state since 2006.

"This makes it so we can still take care of the small films which are our bread and butter but still give a meaningful incentive to the big budget films," Perry said.

The change brings to \$10 million a year the amount the state is spending on the incentive, which Perry said would create 4,500 jobs and generate millions more.

"Every dollar we put out will generate two-and-a-half dollars," Perry said.

There is also hope that a film studio will open in the state, and there has been some discussion of one opening in Park City.

Other bills Huntsman signed Monday include:

-- HB198, sponsored by Rep. Christine Johnson, D-Salt Lake City, allows couples filing for a marriage license to elect to pay \$10 toward a domestic violence training program;

-- HB247, sponsored by Rep. Jim Bird, R-West Jordan, drops a requirement that sex offenders provide the state with their passwords for e-mail and Internet accounts, after the state lost a lawsuit over the requirement;



- SB184, sponsored by Sen. Greg Bell, R-Fruit Heights, will increase the fee charged to file a civil case in state courts, a move aimed at helping the courts generate an estimated \$500,000 in revenue and avoid major layoffs and reductions;
- SB39, sponsored by Sen. Scott Jenkins, R-Plain City, will require any business contracting with the state to verify the legal presence of its workers;
- HB457, sponsored by Rep. Greg Hughes, R-Draper, outlaws imposter musical acts from marketing themselves as the original production;
- HB436, sponsored by Rep. David Litvack, D-Salt Lake City, requires the state to adopt rules prohibiting any state contracts with companies doing business with the ruling government in Sudan, which the U.S. State Department has said engages in genocide.

Associated Press

## Huntsman Signs Bill To Boost Film Incentives

Last Update: 9:01 am

SALT LAKE CITY (AP) - Gov. Jon Huntsman has signed a bill into law that aims to boost the state's film industry by granting larger refundable tax credits to motion picture productions in Utah.

Senate Bill 14 provides about \$15 million over two years to entice film, television and commercial productions to the state.

Jason Perry, director of the Governor's Office of Economic Development, says the state's film incentive has lagged behind others and that a cap on the incentives has kept big-budget films that had expressed interest in the state from shooting here.

The bill brings the amount the state is spending on the incentive to \$10 million a year. Perry says the incentive can create 4,500 jobs.

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KSL

## Raleigh Studios partners to bring motion picture studio to Utah

March 30th, 2009 @ 12:08pm

PARK CITY -- There is now a Hollywood partner to a project near Park City that will bring a major motion picture studio to Utah.

Agreement reached to develop a studio and entertainment complex

KSL has learned that partner is Raleigh Studios, considered to be the largest independent studio management company in the U.S. It already has production facilities in Hollywood, Manhattan Beach, Playa Vista and Sylmar in California, as well as in Baton Rouge, La., and Budapest, Hungary.

Raleigh facilities have been home to many major film and television productions. Television shows shot at Raleigh include, "CSI: Miami," "America's Funniest Home Videos," and "Boston Legal." Last year, Marvel agreed to film several upcoming movies at Raleigh's Manhattan Beach site, including the sequel to "Iron Man" and "The Avengers."

The Utah studio will be located in Quinn's Junction, east of Park City.

Raleigh's studio division operates more than 40 soundstages. Developers of the Summit County site have previously told KSL this project would likely include eight to 10 soundstages, post-production facilities and a back lot.

State economic development officials have said Utah has lost out on major film productions in recent years, including "Transformers," "Wild Hogs," and "3:10 to Yuma." The primary reasons have been a lack of production facilities and significant tax incentives.

This studio and the passage of new legislation are expected to change Utah's prospects in the future.

"It's our desire to make the state of Utah the premiere film destination between L.A. and New York," Jason Perry, executive director of the Governor's Office of Economic Development, said in an interview with KSL March 3.

The exact time table of this project is unclear. Raleigh is beginning a design study for the project. Developers have said if all goes well, construction could begin in late summer or early fall.

Local movie expert reacts to the news

Film critic Steve Salles from KSL Newsradio's movie show says Utah is prime real estate for showbiz, but there was always one problem. "The biggest problem has been that we don't have the soundstage facilities to kind of round out that whole arsenal," he said.

He said Raleigh Studios specializes in these kinds of facilities, and they're a real player in the industry. "They've just signed with Marvel Comics to shoot the next four action movies with them, including Iron Man 2, Thor, Captain America and The Avengers."

He said the Legislature had perfect timing with their increased incentives bill this session. He said, "There's a lot of competition now from Canada. Michigan has picked up a lot of business."

A lot of television shows rely on a sound studio to control the environment as well, so the new facility could bring in more than just movies, too.

Story compiled with contributions from Andrew Adams and Paul McHardy.

KSL

## Economic summit boasts hopeful future for Utah's economy

March 30th, 2009 @ 6:07pm

By Carole Mikita

SALT LAKE CITY -- Over and over at the governor's 2009 Economic Summit for Business Leaders, participants heard that Utah has the most dynamic economy in the country. There were no dire economic predictions Monday, rather speech that highlighted Utah's safe, competitive and business-friendly environment.

Some 1,200 big corporations to smaller independent companies attended the summit. "At the end of the day, people are still buying goods. People are still going on vacations.

They're just being smarter about how they're spending their money, and so smart businesses are actually finding ways to reach consumers, reach prospective customers, with the right marketing messages," said Davit Politis, of Politis Communications

Gov. Jon Huntsman said there are tough months ahead, but the state is moving in a positive direction. "Utah is one of only a handful of states, today only six, who are solidly and consistently rated as being the most fiscally sound in the entire country. So, would I trade places with any other state in America? No way, no how! We have everything we need to support our future," he said.

The governor spoke of several areas of development that will create thousands of jobs this year: Transportation Housing

USTAR - Utah Science, Technology and Research Film industry

"In terms of evening the playing field with other states, the motion picture industry in Utah can really, I think, flourish again. So, there's a great deal of optimism in that," said Michael Cook, of Intermountain Motion Pictures.

The governor also asked the business leaders to remember those in need. "It's not a great deal of money, but if every company, every employer, every employee does just a little bit, the accumulation of that is absolutely immense," said Pamela Atkinson, who works closely with several Utah charitable organizations.

Huntsman had much more to say about development in a number of Utah industries. You can listen to his speech by clicking on the extra video link above.

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## APRIL

Mountain Echo

Hollywood stops by Snowbasin to film the movie “Frozen”  
4-27-2009

By Chris Dobrusky

Whenever I’m on a chair lift that suddenly stops, as it unsettlingly bobs up and down, the same thought always pops into my head- what would I do if the lift doesn’t start moving again. There is always a instant of panic as I assess the situation. Could I jump from this high? How long could I be stranded here? Usually by the time I take a couple of involuntary deep breaths I’m on my way again heading toward the top of the mountain. But, what if the lift didn’t start moving? What if everyone went home and I was forgotten about? Then what?

Such is the premise of the movie “Frozen”, shot entirely on location at Snowbasin Ski Resort. The movie, produced by Cory Neal and written and directed by Adam Green, is a psychological thriller. It is scheduled for release next year in theaters across the country. The film is about three skiers who become stranded on a chair lift at a New England ski resort. The resort is scheduled to close until the following weekend leaving the trio stranded for five days.

“We researched the possibility of a situation like this actually being able to occur,” explains director, Adam Green. “Resort officials told us this could absolutely happen.” Although procedures are in place to prevent such a mishap there is always the opportunity for human error. Feeling some anxiety yet?

The three main cast members are Kevin Zegers (Transamerica), Shawn Ashmore (X-Men), and Emma Bell. “It’s a survival drama,” says Adam. “I was influenced by “Jaws” and the idea of people against nature.” The stranded threesome faces multiple challenges in the film including hypothermia, sunburn, dehydration, snowstorms and hail. All of these ravages are complicated by their precarious suspension high above the ground beneath them.

The cast were good sports about being suspended in chair lifts for hours during filming. They were pelted with hail and subjected to other torturous conditions. A fifty foot crane was used during the filming with most of the action taking place high up on Snowbasin’s Wildcat lift.

“People from Hollywood thought we were crazy to film entirely on location and not utilize a sound stage,” says Adam, “We wanted the experience to be as real as possible for the actors.” He goes on to explain how this is one of the most physically demanding films he has worked on due to mother nature. They worked in a diverse range of

conditions from the cold of night to some unseasonably warm days, with plenty of snow, wind and rain in between. “Everyone has been great and they kept smiling in spite of the challenging conditions.”

Nearly everyone who worked on the set was hired locally. “The locals have been awesome to work with,” explains Adam. Camera operators, gaffers, wardrobe and make-up personnel were all from Utah.

A lot of Snowbasin’s staff also worked for the movie company. They assisted by shuttling people around on snowmobiles, closed off areas for filming and operated the lifts. “Snowbasin has been great! They have really welcomed us and have provided everything we’ve needed. The entire crew was really amazing,” says Adam. There were fourteen overnight shoots from 6:00 pm to 7:00 am which were very challenging for everyone.

Be sure to go see “Frozen” when it comes out next year. There’s a surprise twist that is sure to put you on the edge of your seat. I’ve been sworn to secrecy so you’ll have to see the movie to find out what happens.

If you would like to find out more about “Frozen” and other films produced by this company visit [www.ariescope.com](http://www.ariescope.com).

Thank you to Cory Neal and Adam Green for assisting with this story and to Fred Hayes for providing the images.

The Salt Lake Tribune

## Going Hollywood: Utah sweetens incentives to lure more filming here

By Vince Horiuchi

Updated: 04/30/2009 11:16:59 AM MDT

From "Stagecoach" to "Everwood" and "High School Musical," Utah has a history of attracting productions away from Hollywood, thanks to striking scenery and experienced but low-cost film crews.

Yet as a backdrop, the Beehive State has been drying up of late, as other states have been waving more money and stealing away blockbuster Hollywood movies such as the latest "Terminator" sequel and TV shows such as "Breaking Bad" and "In Plain Sight."

In the past decade, New Mexico has become Utah's main competitor, attracting such high-profile movies as the latest Indiana Jones film, the Terminator TV series, "No Country for Old Men" and both "Transformers" movies.

To fight back, Utah is ready to yell "Action!" and lure back big movie productions, raising the stakes with higher state government incentives.

Earlier this year, the state Legislature and Gov. Jon Huntsman agreed to increase funding to attract more film projects. The goal is not just to bring the glamour of Tinsel Town jobs to Utah, but to collect more of the money generated when movies are made here.

By offering more tax and cash rebates, the state has become competitive again, says Utah Film Commission Executive Director Marshall Moore. "It enters us into discussions now with the television networks and the studios, whereas two months ago, we couldn't," Moore said.

Last year, the state spent \$5 1/2 million on its film incentive program. For the next two years, that amount will be increased to \$10 million per year, thanks, in part, to the state's share of the federal government's economic stimulus package.

In the past, production companies could receive a cash rebate of 15 percent of a production's entire budget, up to \$500,000, which was less than the incentives offered by other jurisdictions -- including New Mexico, Louisiana, Georgia and Canada, according to Jason Perry, executive director of the Governor's Office of Economic Development (GOED).

Now production companies can apply for either a 20 percent cash rebate of what film crews spend inside Utah, capped at \$500,000, or a 20 percent refundable tax credit without a cap.



And while other states have higher cash rebates -- Michigan, for example, gives back 40 percent -- Utah has another advantage in its more experienced film crews, according to Don Schain, the producer of all three "High School Musical" movies, who is based in Salt Lake City.

By shooting in Utah, movie producers don't have to spend extra money to bring in Los Angeles crews. "You can come here with a script and not have to bring in one crew member, one piece of equipment, one support service," he said. Of the 150 people hired to film "High School Musical 3," for example, 140 of them were Utahns.

The point of a film incentive program is to bring more money into the state than what's paid out. GOED claims that for every dollar spent to attract movies to Utah, \$2.50 is spent while making the film, money that's spent at hotels and restaurants, as well as paid in sales tax. Other dollars spent locally might hire Utahns for film crew jobs or as extras, or hire caterers or off-duty police officers for security, or possibly buy lumber and supplies for building sets.

"High School Musical 3," the latest studio film to be made entirely in Utah, cost \$33 million to make, \$14 million of which was spent in the state. To ensure the hit franchise stayed in Utah, Huntsman and legislators approved a special, one-time incentive of \$2 million to bring the movie here.

"What the film industry does is they come and inject money into the economy quickly," said Moore of the film commission. "Once they are here, they hire hundreds of people almost immediately, and they spend millions."

The success of the "High School Musical" movies was a huge factor sparking Huntsman and Utah lawmakers to act, according to Schain, who has produced more than a dozen movies in the Beehive State for the Disney Channel.

"[The 'HSM' movies] kind of became a lightning rod," he said. "That gave [lawmakers] a crash course on the potential of this industry on the economy."

Perry, GOED's director, said increasing the state's incentives already has Hollywood noticing, and the biggest hope is the new bait will attract a TV series, which provides continual work for film crews living here. The state has not hosted a television series since "Everwood" went off the air in 2006.

In addition, Perry said, "we have a huge lineup of films up to the \$100 million budget that are knocking on our door."

Paul Ruegner, the chef and owner of The Pig Boys Inc., the only movie-catering business based in Utah, hopes that's true. He's seen dozens of friends in the local film industry either get temporary jobs out of state or move to places such as Albuquerque to find work.

When Ruegner started his business 12 years ago, he would cater as many as 13 film shoots a year. But after Canada started stealing away business five or six years ago, followed by states like New Mexico and Louisiana, his work dropped by more than half.

The end of 2008 and the beginning of this year were even more grueling for Utah film crews. The number of productions dwindled to a handful because of the damaged economy, last year's writers strike, and the threat of an actors strike this year (the actors have since come to a tentative agreement with Hollywood studios). At the end of April, there was not a single movie being shot in Utah.

Ruegner is optimistic that boosting the state's incentive program could help. "Instead of doing two or three good projects, I will go back to doing 10 or 13 a year," he hopes.

The additional financial benefits should make a big difference, said Schain, who is president of the Motion Picture Association of Utah. "The playing field is now perfectly level," he said.

## MAY

The Salt Lake Tribune

### Just off I-70: The planet Vulcan

Movies » Emery County is backdrop for Spock's homeworld.

By Sean P. Means

Updated: 5/7/2009

When the film crew came to Emery County last year, the project bore the unassuming title of "Corporate Headquarters."

A week before shooting, though, a crew member let slip to Mike McCandless, Emery County's director of economic development, that Hollywood was shooting footage for a blockbuster: "Star Trek."

"I would have found out the first day of filming anyway," McCandless said. "The first day they were here, they stressed on an amazing level how important it was to them to keep the identity of the film quiet."

A second-unit crew shot for about a week in Emery County, using the backdrop of the San Rafael Swell to double for Vulcan, the desert planet that is home to the pointy-eared Mr. Spock.

Bryan Burk, one of "Star Trek's" executive producers, said that when the location scouts came back with images of Utah, the response was, "This is the most beautiful place on the planet. In fact, it should be its own planet."

Making a movie on a budget, though, precluded the entire "Star Trek" crew from shooting in Utah. Instead, the second-unit crew shot aerial footage from a helicopter, McCandless said, while a crew on the ground took still images of the canyons.

Those still images were incorporated into the background images of Vulcan. The foreground, where such stars as Zachary Quinto (as Spock) and Winona Ryder (as Amanda Grayson, Spock's human mother) shot their scenes, was provided by Vasquez Rocks, a recreation area a few miles north of Hollywood.

Vasquez Rocks has been used in countless films and TV shows, including the original "Star Trek." (It's where Capt. Kirk fought a lizard creature, the Gorn.) "You go out there and you recognize rock formations that you've seen a gazillion times in old 'Star Treks,'" Burk said. "But right behind it is a freeway, and that's where Utah comes in."

McCandless said the "Star Trek" crew spent about \$100,000 during four days' work in Emery County. The production used the Green River airport as its headquarters, rented out an entire hotel, rented cars and ate three meals a day. That figure goes up, he said,

when you include other expenses, such as fuel trucks from Moab and medical personnel from Salt Lake City.

But the real benefit Emery County will see from “Star Trek's” visit, McCandless said, will be long term, as tourists (and future filmmakers) come to see the location. “People will continue to watch and say, 'Hey, I drove by planet Vulcan when I was on I-70,' ” he said.

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Deseret News

## Utah offers \$1M tax credit for 'High School Musical 4'

By Laura Hancock

Published: Thursday, May 14, 2009 10:16 p.m. MDT

New cast. Same location?

Disney is preparing to film "High School Musical 4," and the state hopes to lure the filmmaker back to Utah with a \$1 million incentive.

"It's going to be a whole new cast," said Marshall Moore, director of the Utah Film Commission. "They're starting with a whole new cast, because in 'High School Musical 3,' the cast graduated."

Sorry, kids, Zac Efron will likely not be part of that new cast.

Moore has not yet read the script, which must be vetted by a state committee before the filmmaker receives money, but he said that the actor and teenage heartthrob, who became famous from his work in "High School Musical," will probably not be in the fourth installment of the movie series, filmed at East High School and other Utah locales.

The Governor's Office of Economic Development Board on Thursday approved a \$1 million incentive to Disney to lure the production of "High School Musical 4" to Utah.

No word yet on whether Disney will choose Utah and East High School in Salt Lake City to film the movie. "They know the incentive has been approved," Moore said. "I know that they'll make a decision sometime this summer."

GOED executive director Jason Perry said that East High has become a sort of tourist destination.

"We still have hundreds of people every week coming to East High School to come see Zac Efron's locker," Perry said as GOED board members laughed about the hysteria surrounding Efron. "You can't pretend you don't know what I'm talking about."

The tourists aren't in Utah to see national parks and happen to stop by East High, Perry said. The whole goal of the trip is a pilgrimage to "High School Musical."

"These are people who are coming to East High School," he said, explaining that the tourists spend lots of money in the Beehive State.

The \$1 million incentive is the first time GOED has taken advantage of new legislation for the film industry. The Legislature this year passed a bill allowing for 20 percent tax

credits with no caps on all money a filmmaker spends in Utah, a better incentive for filmmakers than the previous 15 percent tax rebate with a \$500,000 cap.

The first two "High School Musical" movies went directly to DVD, but "High School Musical 3" went to theaters, and for that movie, the Legislature allowed a special incentive of \$2 million. The first and second "High School Musical" got incentives, too.

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The Salt Lake Tribune

## TV movie » Film commission offers \$1 million to lure production here. Utah wants new 'High School Musical 4'

By Vince Horiuchi

Updated: 05/14/2009 05:08:03 PM MDT

Utah officials hope the makers of "High School Musical" can "Stick to the Status Quo" and film the new sequel in the state that started it all.

The Governor's Office of Economic Development (GOED) Thursday offered the producers of the wildly successful Disney film series a \$1 million tax credit to lure the fourth movie back to Utah. All three previous films were shot in Salt Lake County and St. George.

The moviemakers applied for the credit through a Utah film incentive program that gives back to producers 20 percent of what the production company spends in the state while making the movie.

Just this year, the State Legislature upped the incentive from 15 percent in hopes of attracting more movie companies to shoot in Utah.

Utah Film Commission Executive Director Marshall Moore said other states are trying to attract "High School Musical 4" with offers, but he hopes Utah's bid will be enticing. "It's competitive because we have infrastructure [local film crews and equipment], and we have history with this production," he said.

The new movie, which reportedly is about a rivalry between the East High Wildcats and the West High Knights, will be made for the Disney Channel and star a new cast.

Don Schain, the Salt Lake City-based producer of the "HSM" movies, declined to comment on the production except to say that his local company, Salty Pictures, will make the movie, as it did the previous films.

In a statement Thursday, a Disney Channel spokeswoman said, "We're in the development phase of the Disney Channel Original Movie 'High School Musical East Meets West.' "

According to a GOED executive summary about the production, the filmmakers estimate as much as \$5 million could be spent in Utah during the making of the movie through equipment rentals, extras, dancers, catering, security and other services. Producers also estimate that 183 local crew members will be employed to make the movie, which is scheduled for about 30 days of filming. A start date has not been set, but filmmakers believe it will be within a year.

Several months ago, the Legislature and Gov. Jon Huntsman approved roughly \$10 million for this fiscal year to lure movie productions to the state, part of which came from Utah's share of the federal economic stimulus package. The \$1 million offered for "HSM 4" comes from that allocation.

GOED estimates that for every dollar given back to a production company from the incentive program, the production spends \$2.50 in the state.

The theatrical box-office hit "High School Musical 3" was shot in Utah for \$33 million. Of that, \$14 million was spent in Utah. To attract that production, the Utah Film Commission gave producers a special onetime \$2 million incentive.

"We're getting a lot of interest in our incentive, both from the independents and the studios," Moore said. "We're talking to a lot more clients now."

Tribune reporter Lesley Mitchell contributed to this story



Emery County Progress

## Emery County plays a role in new Star Trek flick

By PATSY STODDARD

Editor

5-19-2009

Emery County scenery is part of the new Star Trek movie. This 2009 production is the 11th in the major movie productions based upon the TV series, Star Trek which ran for three seasons from 1966-1969.

Paramount was in the county in May 2008 for five days. Emery County Economic Development Director Mike McCandless said, "I first began working with the film scout in November of 2007. They thought they were coming in December, but that changed to April and then we had a cold spring so they finally made it out in May of last year. They filmed just off of I-70. They needed good weather to get their resources here as they flew a helicopter from California to do the filming and they could only do that on appropriate weather days. Everything was top secret with the movie. I didn't know the name of the movie until a week before they arrived. They had us sworn to secrecy and I even had to sign papers that I wouldn't say anything about the movie title. If Star Trek fans found out a portion of the film was being filmed here, then they will arrive on the scene and it makes filming much more difficult. So they try to keep locations under wrap as much as they can.

"Corporate Headquarters" was the code word they had us use for the film. There was really tight security. Having the film crew here was really good for the county. I estimate they spent \$100,000 while they were here that week. That's what was spent in the county on renting the Green River airport, county security, motel rooms, portable bathrooms, and food service. They also spent approximately that much outside the county having everything brought in they needed for their stay. They went through an amazing amount of food and bottled water. They filmed and shot still shots from 6 a.m. through midnight.

"This was a very professional organization and very detail oriented. I learned something new with this film. They have a nurse that travels with them on the film set. She is a licensed nurse and every movie set has to have a licensed medical professional on set. So she goes with the film crews and bandages people up if they need it. That's her only job, she just travels with film crews.

"Everyone has very specific jobs. One man, his job was to load the film in the camera. Everyone knows their responsibility.

"There were two crews filming. One was up in the helicopter getting the aerial shots and the other worked on getting still photography to use in backgrounds. We didn't have any actors here in Emery County. Everything shot was just for background and scenery in the shots. The actors were filming at Vasquez Rock in California and their scenes were merged with the background shots from Emery County.

"The still photography shots were for the scenes involving the planet Vulcan. They were digitally inserted into the movie.

"Star Trek has such a loyal following that security was very tight. Our sheriff's office had deputies on duty and the film company paid for their overtime. Sequels are harder to do, so that's why they pay such attention to security.

"I have been working closely with the Utah Film Commission on leads. In August of this year we have a TV series coming to the county. This past year we had two television shows, three commercials and the Star Trek movie here. Some scenes from films are shot here without direct involvement from the county. But, the county needs to be involved in the permitting process for productions. But, sometimes that doesn't happen and they try to get in and out fast before we know they are here. Last year there was an HBO pilot shot on the Green River.

"We work really hard for the film companies and help them through the steps involved. We try to have them shoot on SITLA property whenever possible because the permitting on SITLA lands is less complex than trying to get permitted to film on BLM lands. The film companies will pay the fees for the environmental impact studies involved.

"When trying to put together the commercial for Lockheed we were working with the BLM but it just wasn't moving and then we found a location on SITLA land and had the whole thing put together in a week. They were here for three days and stayed local and spent between \$50,000-\$100,000; they hired a caterer from Salt Lake who purchased everything she needed locally. They wanted a place that looked just like Mars so we found them a spot just outside of Ferron. We try to make things as easy for the film companies as possible. Our knowledge of the area and the scenic spots really help out. They describe what they want and we try to find them what they need.

"Any filming in our area is a valuable advertising opportunity for our county. You just can't afford to pay for the advertising that these companies bring to our area. People who are interested dig into and investigate where these films are shot and like to go visit there. Sixteen years ago a movie called Galaxy Quest was shot in Goblin Valley and 16 years later, we still get inquiries from people who want to go see where that was filmed. You just can't buy that much advertising. There was also a music video by the Killers shot in Goblin Valley. Several car companies have used our canyons for commercials.

"The fact that movies are shot in our county gives us one more talking point to promote at the trade shows we attend each year. It's just one more thing to promote our area.

"We act as the facilitator for the filming event. The Star Trek crew was just fantastic, they were very professional and did a first class job.

"Having a first class film crew here, just adds to our chances of getting another filming event. It gives us some high quality leads. People in the industry talk and our county will

be part of the mix when it comes to locations. We have had very positive comments from the Star Trek people on how we took such good care of them while they were here. This will work to our advantage in the future.

"These are nice opportunities for our local businesses to provide services for filming companies. They like all the amenities when they are here, even though they are in remote locations of our county. They expect internet services, they expect nice hotels, they are used to those things.

"Our county has made a conscious effort to get involved in the film industry. Back when I first started with the county I met with the Moab film commission for a couple of days to see what they were doing, they have been very successful with films in their area. We are closer than Moab, closer than St. George and Kanab. Our area is accessible. We have the amenities and are willing to make it work.

"This can be a real economic development opportunity as it grows," said McCandless.

Wikipedia

## Sundance Film Festival

The Sundance Film Festival is a film festival that takes place annually in the state of Utah, in the United States. It is the largest independent cinema festival in the U.S.[1] Held in January in Park City, Salt Lake City, and Ogden, as well as the Sundance Resort, the festival is the premier showcase for new work from American and international independent filmmakers. The festival comprises competitive sections for American and international dramatic and documentary films, both feature-length films and short films, and a group of non-competitive showcase sections, including the New Frontier, Spectrum, and Park City @ Midnight.

### History

#### Utah/US Film Festival

Sundance began in Salt Lake City in 1978 as the Utah/US Film Festival in an effort to attract more filmmakers to Utah. Founded by Sterling Van Wagenen (then head of Wildwood, Robert Redford's company), John Earle and Cirina Hampton Catania (both serving on the Utah Film Commission at the time).

With Chairperson Robert Redford, and the help of Governor Scott Matheson of Utah, the goal of the festival was to showcase strictly American-made films, highlight what the potential of independent film could be and to increase visibility for filmmaking in Utah. At the time, the main focus of the event was to conduct a competition for independent American films, present a series of retrospective films and filmmaker panel discussions and to celebrate the Frank Capra Award (given the first year to Jimmy Stewart); it highlighted the work of "regional" filmmakers who worked outside the Hollywood system.

The jury of the 1978 festival was headed by Gary Allison, and included Verna Fields, Linwood Gale Dunn, Katherine Ross, Charles E. Sellier Jr., Mark Rydell, and Anthea Sylbert.

In 1979, Sterling Van Wagenen left to head up the first year "pilot" program of what was to become the Sundance Institute and Cirina Hampton Catania took over as Executive Director of the Festival. Over 60 films were screened at the Festival that year, the Frank Capra Award went to Jimmy Stewart and panels featured many well-known Hollywood filmmakers. The Festival made a profit for the first time. In 1980, Catania left the Festival to pursue a production career in Hollywood.

Several factors helped propel the growth of Utah/US Film Festival. First was the involvement of actor Robert Redford. Redford, a Utah resident, became the festival's inaugural chairman and having his name associated with Sundance gave the festival great attention. Secondly, the country was hungry for a venue that would celebrate American made films as the only other festival doing so at the time was the then fledgling Dallas

Film Fest. Response in Hollywood was unprecedented as major studios did all they could to contribute their resources.

In 1981, the festival moved to Park City, Utah and changed from September to January. The move from late summer to midwinter was reportedly done on the advice of Hollywood director Sydney Pollack, who suggested that running a film festival in a ski resort during winter would draw more attention from Hollywood.

In 1984-85, the now well-established Sundance Institute, headed by Sterling Van Wagenen, took over management of the US Film Festival and changed the name to Sundance. Gary Beer and Sterling Van Wagenen spearheaded production of the inaugural Sundance Film Festival which included Program Director Tony Safford and Administrative Director Jenny Walz Selby.

#### Sundance Institute

Management of the Festival was taken over by the Sundance Institute, a non-profit organization, in 1985. In 1991 the Festival was officially renamed the Sundance Film Festival, after Redford's character The Sundance Kid from the movie Butch Cassidy and the Sundance Kid.[2]. Many famous independent filmmakers, including Kevin Smith, Robert Rodriguez, Quentin Tarantino, Paul Thomas Anderson, Steven Soderbergh, James Wan, Edward Burns and Jim Jarmusch had their big break at Sundance. It is also responsible for bringing wider attention to films such as Saw, Garden State, The Blair Witch Project, Better Luck Tomorrow, Primer, Reservoir Dogs, Little Miss Sunshine, El Mariachi, Clerks, Thank You for Smoking, sex, lies, and videotape, The Brothers McMullen and Napoleon Dynamite. Three Seasons was the first in Festival history to ever receive both the Grand Jury Award and Audience Award in 1999, the same as God Grew Tired of Us and Quinceañera in 2006.

Corporate America has taken notice of the Festival by setting up independent marketing operations during the Festival. This has not pleased the Sundance Film Festival, who have tried various ways to encourage brands to officially sponsor the festival, instead of creating their own marketing event. The Festival has also (controversially, in some circles) become a press event for celebrities.

From 2006 through 2008, the Sundance Institute collaborated with the Brooklyn Academy of Music (BAM) on a special series of film screenings, performances, panel discussions, and special events bringing the institute's activities and the festival's programming to New York City.[3] In January 2009, the festival was marked by a early exodus of celebrities who turned up for the first few days of the festival, but left early to attend the inauguration of the first African- American president, Barack Obama, in Washington, D.C., on Tuesday, January 20, 2009. This did not dampen the enthusiasm of thousands of remaining independent film fans.

#### Growth of the festival

The Festival has changed over the decades from a low-profile venue for small-budget, independent creators from outside the Hollywood system to a media extravaganza for Hollywood celebrity actors, paparazzi, and luxury lounges set up by companies that are not affiliated with Sundance, though the Festival itself has tried to curb these activities in recent years, beginning in 2007 with their ongoing "Focus On Film" campaign.

In popular culture

In December 1998, *South Park*, an animated show on the network Comedy Central, came out with an episode where the directors of the festival move it to a "different small mountain town", that of the show's main setting South Park, in order to "drain it and morph it into a new LA".

In *Entourage*, one of the independent movies which Vincent Chase stars in (Queens Boulevard) premieres at the Sundance Film Festival, and gains its popularity from there on.

In *The Simpsons* episode *Any Given Sundance*, Lisa enters a documentary about her family into the Sundance Film Festival.

See also

- List of Sundance Film Festival award winners
- List of Sundance Film Festival selections
- Sundance Channel
- Sundance Institute

Deseret News

## Cheap or free summer movie alternatives

By Jeff Vice

Deseret News

Published: Friday, May 29, 2009 1:18 p.m. MDT

These days, it's hard enough to pay your bills — much less afford \$8 to see the latest cinematic blockbuster.

Even the supposed "discounted" tickets and matinee prices at most movie theaters — which are between \$5 and \$6 — can be hardly considered "bargains."

And with early-summer duds like "Angels & Demons" and the lame "Night at the Museum" sequel out there, going to the movie theaters can be a risky venture.

Fortunately, there are some cheap, or in some cases free, summer movie alternatives. For example, the Utah Film Commission and the Salt Lake Film Center ([www.slcfilmcenter.org](http://www.slcfilmcenter.org)) are sponsoring their second annual Pioneer Park Picture Show.

A free community program, this series boasts screenings of feature films in the refurbished, downtown Salt Lake City park.

This year's program is titled "Made in Utah," since all of the movies were filmed fully and in part in the Beehive State. Also, all of the films in the series are rated either G, PG or PG-13.

The Pioneer Park Picture Show kicks off this year with a screening of the 1969 Western "Butch Cassidy and the Sundance Kid" July 31 at the Park City Park.

Other scheduled movies in the series include:

"Footloose" (1984), Aug. 7

"The Searchers" (1956), Aug. 14

"2001: A Space Odyssey" (1968), Aug. 21

The film center is also hosting a "Best of Festival" screening Aug. 28, with a film to be decided by audiences.

Here are other free/cheap screenings scheduled during the summer (titles and dates are subject to change):

VARIOUS LOCATIONS OF AMC ENTERTAINMENT ([www.amctheatres.com](http://www.amctheatres.com)) will host the 2009 Summer Movie Camp, a series of movie matinees for children throughout the summer months. Titles included in this series are "Kung Fu Panda," "Star Wars: The

Clone Wars" and "The Tale of Despereaux." AMC's Layton Hills 9 theater will host the series locally.

THE CINEMARK THEATERS CHAIN ([www.cinemark.com](http://www.cinemark.com)) is once again offering its Summer Movie Funhouse, featuring bargain matinees of such recent family films as "Charlotte's Web," "Open Season" and "Space Chimps." Starting in June, the series runs for 10 weeks throughout the summer at Cinemark locations, including theaters in American Fork and Provo, both the Layton and Ogden Tinseltown locations, and Jordan Landing.

OREM'S SCERA ([www.scera.org](http://www.scera.org)) has an Outdoor Film Series. The first film in the series is the musical-comedy "Mamma Mia!" (June 10). Others include "Young Frankenstein" (June 17), "Murder by Death" (July 8), "Twilight" (July 15), "Hook" (Aug. 5) and "The Dark Knight" (Aug. 12). SCERA is also offering bargain matinees for kids and families starting in June, with showings of such films as "Hotel for Dogs," "Inkheart" and "Miss Potter." (The matinees continue through Aug. 13.)

THE PARK CITY FILM SERIES ([www.parkcityfilmseries.com](http://www.parkcityfilmseries.com)) continues at the Park City Library. This week's selection is the fantasy/drama "Phoebe in Wonderland" (May 31), and upcoming films include the Oscar-nominated French drama "The Class" (June 5-7), "The Great Buck Howard" (June 12-14) and the documentary "Freedom Riders" (June 20 and 21).

THE SALT LAKE FILM CENTER also has several screening events running throughout the summer months, including its new Food For Thought Series and We Shall Remain Series. Screenings will feature "The Exiles" and "Making the River." (Complete lists, featuring titles, play dates and locations, had not been finalized at press time.) Most screenings are held in the Salt Lake City Main Library.

THE SALT LAKE FILM SOCIETY ([www.saltlakefilmsociety.org](http://www.saltlakefilmsociety.org)) has some special summer programs scheduled at both the Broadway Centre and Tower Theatre. They include the "Big Pictures, Little People" free summer film series and hosting Spy Hop Productions' Reel Stories workshop in August.

THE SUNDANCE INSTITUTE FILM SERIES ([www.sundance.org](http://www.sundance.org)) continues throughout the summer with free screenings in Park City and Salt Lake City, including movies that were shown in earlier Sundance Film Festivals.

Upcoming screenings include "The Life and Times of Harvey Milk" (June 3, Park City Library), "Junebug" (July 1, Park City Library), "Riding Giants" (Aug. 3, Gallivan Center) and "Songcatcher" (Aug. 3, Park City Park).

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## JUNE

The Salt Lake Tribune

### Village Vidiot: TV

By Vince Horiuchi

Variety has an interesting article about the falling number of TV pilots being shot in Los Angeles and New York as production companies turn to other states with better film incentive programs.

States like Massachusetts, Georgia, Louisiana, New Jersey and New Mexico are stealing away TV productions because their state governments are offering more lucrative tax credits to filmmakers to shoot their shows in their states.

Utah is now trying to get a TV series after upping its tax credit to 20 percent, up 5 percent from the year before.

The Utah Film Commission said increasing the incentive program is helping the state attract more film projects, but the big catch is a series, which means longterm employment for film crews living and working here.

Meanwhile, L.A.'s share of TV pilot production has dropped 42 percent, according to Variety.

KSL.COM

## Disney/Pixar to produce new film in Utah

June 11, 2009

SALT LAKE CITY -- Utah's new movie incentives bill has landed the state its first big time motion picture project.

Take the Walt Disney company, combine it with Pixar and Utah scenery, and you're going to have the movie "John Carter of Mars." It's based on a series of books about a Civil War vet transported to the Red Planet.

Governor's Office of Economic Development Director Jason Perry is stoked. "This is a place where Disney will start looking as the place where they will want to do all of their films," he said.

The film will bring hundreds of cast and crew members to the state during production. "This is over 400 people involved in full-time work for seven-straight months here in the State of Utah. This is going to put our film crews to work. It's really going to put us on the map as a place to film," Perry said.

He continued, "This is exactly what we told our legislature would happen when we got a better incentive program for film. We will have 400 people coming constantly in and out of the State of Utah, staying in our motel rooms. They'll be eating in our restaurants."

Utah approved up to \$5 -5 million in tax credits for the \$2 8 million of work done here. Production is expected to begin in November, and Disney believes the film could become its next big movie series, akin to "Pirates of the Caribbean."

MTV

## ‘John Carter Of Mars’ Is (Finally) Set To Lens This November In Utah

Published by Josh Wigler on Friday, June 12, 2009 at 4:00 pm.

UPDATE: For those of you who don't follow the Twitter beat, actress Lynn Collins has posted an interesting comment: celebrating john carter of mars!!!!!!!. Does this mean she's been cast? Or maybe she's just a big fan of Edgar Rice Burroughs? Methinks we'll learn soon enough, now that the "John Carter" wheels seem to be grinding forward. Now back to your regularly scheduled blog post...

Utah, Utah, Utah... you've been busy.

While Hollywood filmmakers continually tap the likes of Los Angeles, New York and Australia as shooting locations, the Beehive State has been quietly amassing a list of high profile projects of its own — most recently this summer's "Star Trek," and now yet another science fiction project.

According to an article in today's Salt Lake Tribune, "John Carter of Mars," the long-developing (like, ancient long) movie project from Disney and Pixar based on the Edgar Rice Burroughs novel series, will film partially in Utah from November to July 2010.

Most recently, Utah moonlighted as the ill-fated planet Vulcan for J.J. Abrams' "Star Trek." Now, it'll double as Mars for the Andrew Stanton-directed film. Stanton's career is primarily rooted in animation, but his job as the director of "WALL-E" more than proved that he's got the chops to take on "Carter." In fact, Stanton has said that the movie will combine live-action and animated effects, making him an ideal candidate for the job.

If you're scratching your head wondering what the film is even about, here's a primer: "John Carter of Mars" focuses on the titular American Civil War veteran who is majestically transported from Arizona to Mars, where he discovers newfound enhanced strength thanks to differences in gravity. Carter later falls in love with Dejah Thoris, a Martian princess. Romance, adventure and space battling ensues.

Certainly, Utah has cause to celebrate the happy arrival of the "Carter" production team — Utah Film Commission executive director Marshall Moore says that it is "the biggest movie we've ever used incentives on," speaking of the tax credit that the production will receive.

But the real winners here are the fans. A wide variety of attempts to bring "John Carter" to theaters have failed in the past, despite interest from film industry notables such as Robert Rodriguez, Jon Favreau and even Ain't It Cool News webmaster Harry Knowles.

Now, it looks like the movie will actually happen, and soon. The novel-turned-film begins lensing in November, according to The Tribune — leading me to speculate that Utah will be serving turkey for several rabid “Carter” fans come Thanksgiving.

Are you excited to hear that “John Carter of Mars” is finally gearing up for production, or are you concerned that the once ill-fated project will fall into old habits?

The Salt Lake Tribune

## Utah will be stage for Mars in new Disney Pixar film

Film » The deal will bring millions to the state and employ nearly 400 Utahns.

By Vince Horiuchi

The Salt Lake Tribune

Updated: 06/12/2009 11:51:57 AM MDT

First as the planet Vulcan and now the red rocks of Mars, Utah has become Hollywood's destination spot for depicting exotic intergalactic worlds.

Disney and Pixar, makers of classic animated movies such as "Toy Story" and the recent hit "Up," are expected to partly film the pulp science-fiction adventure "John Carter of Mars" in Utah from November to July 2010.

Portions of the Beehive State will double as Mars, including Lake Powell (where the original "Planet of the Apes" was partially filmed), Moab, and Kane and Wayne counties. In exchange for filming here, the production will receive a tax credit through the state's film incentive program. On Thursday, the Governor's Office of Economic Development board approved an application for the credit submitted by the movie's production company.

"It's the biggest movie we've ever used incentives on," said Utah Film Commission executive director Marshall Moore. "We haven't seen these kinds of numbers since doing a TV series for a year."

The San Rafael Swell already doubled as the planet Vulcan in this year's summer blockbuster "Star Trek," but second-unit crews only shot for four days in Utah.

Disney is scheduled to shoot in Utah for 45 days. The story, based on the Edgar Rice Burroughs science-fiction book series -- which begins with A Princess of Mars -- is about an American Civil War veteran who is transported to Mars to face a series of adventures. Burroughs, who was born in Chicago, was no stranger to Utah, working as a railroad police officer in Salt Lake City in 1904.

The movie has been in development for several years, and noted directors Robert Rodriguez ("Sin City") and Jon Favreau ("Iron Man") were at one time slated to direct the live-action film. The movie, which is planned for release in 2012, will be directed by Pixar veteran Andrew Stanton ("Finding Nemo," "WALL-E").

According to a GOED executive summary, the filmmakers are committed to spend \$27.7 million in the state and employ 398 Utahns during the seven months of pre-production and shooting. In turn, the production would receive a \$5.5 million tax credit under the state's incentive program.

In the past, the comedy "Unaccompanied Minors" resulted in \$16 million being spent in Utah, while "High School Musical 3" resulted in \$14 million.

Meanwhile, chances that a remake of the musical "Footloose" will be filmed in Utah are slipping away, Moore said.

The remake is based on the 1984 movie starring Kevin Bacon as a high-school student who learns his rural high school has outlawed dancing.

There were several reasons that Utah was the ideal place to shoot the new film: It is being directed by Kenny Ortega, who helmed all of the "High School Musical" movies here. The original was shot mostly in Lehi, while the film is set in a small, conservative rural town.

But Moore said it looks like the project may film in Georgia, which is offering a higher film incentive than Utah. "It's not as hot as it was for us," he said. "But I think we're still in the mix."

Chace Crawford ("Gossip Girl") has been cast in the lead; Utah's Julianne Hough and "Heroes" co-star Hayden Panettiere are being considered for the female lead

The Salt Lake Tribune

## Sundance Film Festival contributed \$92 million to Utah economy this year

By Mike Gorrell

Updated: 06/18/2009 08:14:55 AM MDT

The recession's impacts were not reflected in the performance of the Sundance Film Festival, which earlier this year generated \$92.1 million for the state's economy.

Citing an economic analysis prepared by the University of Utah's Bureau of Economic and Business Research, the Sundance Institute said Wednesday that the festival also created 2,000 jobs and contributed almost \$4 million to state and local government tax coffers.

"These numbers demonstrate that the Sundance Film Festival plays a vital role as an economic driver within the state, supporting job growth, generating tax revenue and adding value to the state's commitment to tourism," said Jill Miller, institute managing director.

"Broadly speaking, this data illustrates the vital role of arts in society, not only in terms of fostering dialogue but also as a contributor to economic success."

The film festival, which runs next year from Jan. 21-31, is responsible for \$550 million in economic activity in Utah since 1994, Miller said.

To Leigh von der Esch, Utah Office of Tourism managing director, the festival's success "also is an expression of Utah being a very cosmopolitan brand. It reinforces the idea that a lot of different people come to Utah and appreciate the state."

Her office, the Utah Film Commission and the Governor's Office of Economic Development (GOED) contributed financially to the festival, reasoning it exposes Utah to out-of-staters whose resources can benefit the state.

"The festival showcases Utah from a tourism standpoint," von der Esch said. "We have a 10-day reception to talk to the filmmakers who come. We put our brands on materials. GOED hosts business people who come into the state for the festival.

"They're all people in for a visit and we want them to come back."

Sundance's Miller said two-thirds of attendees were from out of state or abroad. Most came from California, followed by New York and Florida. The crowd included 1,040 members of the media.

Although attendance was down from about 5,000 from 45,056 the year before, Miller said spending by nonresidents rose 9 percent, to \$62 million (from \$60.7 million in 2008). Utahns spent \$4.2 million.

Out-of-state spending increases primarily involved lodging, where visitors spent an average of \$859 per person, and food/beverages. Festival goers compiled tabs of \$372 apiece, along with almost \$200 on other recreation.

Miller said the festival also received \$18 million worth of media exposure. About \$10 million of that came from shows on major television networks and broadcast services worldwide. She also estimated that 8,000 print and online articles were written, appearing in more than 90 countries and producing \$8.3 million worth of free publicity.

The festival's Web site also received 1.7 million hits and 1.2 million unique visits leading up and during the festival. Those logging on came from 210 countries, primarily the U.S., Canada, United Kingdom, Germany and France.

mikeg@sltrib.com

Utah » The festival also created 2,000 jobs.

2009 Sundance numbers

40,291 » film festival attendees spent:

\$34.6 million » on accommodations

\$15 million » on meals

\$4.7 million » on transportation

\$7.9 million » on sports, recreation

\$4 million » on discretionary items

\$66.2 million » total

Source: The Sundance Institute



EXAMINER.com

## From personal assistant to director, Kelsey Landry makes the cut

June 30, 3:46 PM

Seattle native and University of Utah film graduate, Kelsey Landry is pursuing her directing career in Salt Lake City.

Landry showed the director's cut of "The Date" at Diva's Meet the Filmmaker event this past Saturday. "The Date" is about the relationship between Jessica and Brody and what can happen when communication goes horribly wrong.

"The Date" is Landry's professional directorial debut and the first film for Indy Star Productions, Landry's production company. "I wrote and directed films in school, but this is my first professionally directed film," said Landry. The story is by Bruce Daniels and adapted to the screen by Landry and Daniels. The ten minute short film is being finished in color and music this week.

Landry knew she wanted to be a director since she made her first film in eighth grade. "My school didn't have a film program, but my friend and I made a video annual," said Landry. Landry and her friend filmed school events then edited the film together all on VHS. "Directing has been my ultimate goal since I was 13," said Landry.

Landry's first job in the film industry was as Tara Reid's assistant on "The Crow IV." From her first on-set experience, Landry has been learned and connected with the film industry. "I thought I was going to have to move to L.A., but when I graduated I had jobs lined up here and the longer I stay the more doable I think it is," says Landry about making film in Utah.

For "The Date," Landry called in favors from local filmmakers. "The amazing thing about this short was the quality crew and gear we were able to get in donations," said Landry. "We called the best people in the city, they all came and helped out."

Landry is currently looking for her next project; a feature length comedy.

## JULY

KSL

### Disney/Pixar to produce new film in Utah

July 11, 2009

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Deseret News

## Utah film industry hopeful of rebound

By Lana Groves

Deseret News

Published: Thursday, July 16, 2009 8:17 p.m. MDT

Film industry spending in Utah plummeted \$44 million since 2008, but officials hope new film-incentives legislation can help bring in multimillion-dollar projects.

For the 2009 fiscal year, the film industry had a direct economic impact of \$12 million from 13 films produced in Utah, but Utah Film Commission director Marshall Moore said SB14 — a bill that offers incentives to projects with a budget of more than \$5 million — could help the industry rebound.

"Besides the economic impact, these movies will bring exposure to the state," Moore said Thursday at the commission's summer industry luncheon in Salt Lake City. "We had our busiest year just one year ago, with 28 films and \$56 million in (spending) revenue. But between the (proposed) 'John Carter of Mars' and 'High School Musical 4' films, we will triple the entire revenue from our best year."

Film officials expect that the 'John Carter of Mars' film — which features an American Civil War veteran transported to Mars, forced to recruit help and rescue a humanoid Martian princess — will result in \$27 million in in-state spending. Moore said the production will provide nearly 400 Utah jobs and possible locations include Big Water, Moab and Wendover.

"I was excited that one of these stories I read as a youth would be made into a movie," Lt. Gov. Gary Herbert said. "We've been going through a little bit of a slump in the film industry, but now we're focused on the economy as our No. 1 issue. If you invest a dollar, you'll get \$2 to \$3 back."

And that's exactly what film officials plan to do. Moore said the incentive legislation, passed in this year's general session, already has encouraged other companies to consider Utah as a filming location, saying that incentives are the primary issue to producers.

"We're competing with a lot of other states and need to be positioned so producers look to Utah first," said Sen. Mark Madsen, R-Lehi and co-sponsor of the legislation. "We have natural resources here, a great support network, and we're a right-to-work state, which is much more commercial and so filmmakers don't have to deal with a union crew."

Big-budget productions can get up to 20 percent in tax credits for their in-state spending. The legislation also offers tax rebates for smaller productions, with a \$500,000 incentive cap, and other incentives for productions spending less than \$1 million.

Low-budget producer Holly Tuckett said it's a step in the right direction but that more needs to be done to help the "little people."

"We all know the (main) incentive will go to big-budget productions," Tuckett said. "We're at our own wits to get our stuff produced. We scrap together a minuscule amount of money and hope it pays off."

Moore said the incentives bill will help resolve the slump and bring Utah back into a competitive market with other states.

Max Weiss, a special-effects artist in Utah, said he's felt the problem of finding work and thinks the recession is the real problem with Utah's film industry.

"Big-budget films are still being made," Weiss said. "We just need to reach out to the rest of the world and say, 'We're here.' The bill is a good beginning, but more needs to be done."

Fiscal 2009 Utah film industry

Number of films shot in Utah: 13, down from 28 in fiscal 2008

Total direct spending: \$12 million, down from \$56 million

Jobs created: 525, down from 1,780

Source: Utah Film Commission

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## Utah Film Commission 101

July 16, 3:26 PM · Krista Smith

The Utah Film Commission (UFC) is part of the Governor's Office of Economic Development and works with filmmakers to bring films to Utah.

“We are primarily a marketing agency,” said Marshall Moore, director of the Utah Film Commission. The UFC works to bring filmmakers to Utah and to support filmmakers in Utah. The UFC provides incentives like tax rebates and cash rewards to production companies and filmmakers.

Other marketing tactics include giveaways, trade shows, running ads in trade magazines, online advertising, registering in film guides and promoting the UFC with hats, bags and t-shirts.

The UFC also provides filmmakers with a calendar and updates on the Utah film scene. They provide services to out-of-state and in-state filmmakers. Services include negotiating better prices, assisting with finding a location or recommending crew, craft services, equipment and supplies needed for any film.

The UFC works with many independent films. “We support the productions,” said Moore. “But we don’t finance film.” The UFC occasionally assists a filmmaker with finding an investor. Moore’s advice to bring more films to Utah is simple. “Keep making movies,” said Moore. “Network and come to us ready to make the movie.”

Any filmmaker in Utah or planning on coming to Utah can receive assistance from the UFC.

For more info: [film.utah.gov](http://film.utah.gov)

Associated Press

## Utah film industry has down year as economy slows

By BROCK VERGAKIS , 07.16.09, 05:34 PM EDT

SALT LAKE CITY -- Utah's film industry has been hit by the economic downturn in the past year, and the state film commission is scrambling in response to attract more productions, the commission's director said Thursday.

Marshall Moore told film industry leaders at an annual luncheon that the state was particularly hard hit in the feature film segment in the past year.

Moore said 13 feature films, including "Scout Camp," were produced in the state in the past year, creating 520 jobs with an economic impact of \$12.3 million for the fiscal year that ended June 30.

That figure compares with the creation of 1,200 jobs and a \$56 million economic impact the previous year.

"Certainly, we could do a better job ... making sure production is more consistent," Moore said. "Our staff feels your frustration, feels your anxiety."

Moore also said parts of 19 television series were filmed in the state, with an economic impact of \$2.1 million. He did not say how that compared to the prior year.

Moore said the only bright spot in Utah's film industry in the past year was in commercial production. He said 101 commercial productions were produced in the state, with an economic impact of \$6 million. He did not provide comparable figures for the previous year.

In 2007, Utah's film industry had a \$138 million economic impact and created 1,100 new jobs, more than \$25 million in personal income and nearly \$3 million in new tax revenues, according to a study by the Governor's Office of Planning and Budget.

Moore said the state is currently experiencing a gap in productions, but that should change this fall when five productions begin work, including "High School Musical 4" and the Disney/Pixar Animation film "John Carter of Mars."

"You should see a yearlong stretch of work without stop," Moore told film industry workers.

Moore said "John Carter of Mars" is expected to have a \$27 million economic impact on the state.

Lt. Gov. Gary Herbert, who will become governor if Gov. Jon Huntsman is confirmed by the U.S. Senate as ambassador to China later this summer, told the luncheon that he would make luring films to the state one of his economic development priorities, just as Huntsman did.

"I can tell you as we move forward we will be focused to make sure the economy is our number one issue. If we get that right, everything else will fall into place," he said.

Highlighting the point, Herbert said his transition director, Jason Perry, would likely become his chief of staff. Perry is currently director of the Governor's Office of Economic Development, which oversees the Utah Film Commission.

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Associated Press

## Herbert to address Utah film industry

July 16th, 2009 @ 8:28am

SALT LAKE CITY (AP) -- Lt. Gov. Gary Herbert will address Utah's film industry for the first time.

Herbert is scheduled to attend the industry's annual luncheon on Thursday, where the state film commission's director will also give his State of Film address.

Herbert will succeed Gov. Jon Huntsman when he is confirmed by the U.S. Senate as ambassador to China later this summer.

Huntsman has made boosting spending in the state by the film industry an economic priority and Herbert is expected to continue that focus.

In 2007, Utah's film industry had a \$138 million economic impact, created 1,100 new jobs more than \$25 million in personal income and nearly \$3 million in new tax revenues. (Copyright 2009 by The Associated Press. All Rights Reserved.)



KSWT

Here is the latest Utah news from The Associated Press

Associated Press - July 16, 2009 10:44 AM ET

SALT LAKE CITY (AP) - Utah Lt. Gov. Gary Herbert is getting ready for his closeup today (Thursday), with an address to Utah's film industry. Utah Film Commission Director Marshall Moore is also due to provide a State of Film address at the industry's annual luncheon. Herbert is due to succeed Gov. Jon Huntsman, who is up for U.S. Senate confirmation this summer as ambassador to China.

The Salt Lake Tribune

## Utah Theater to retake center stage

Downtown SLC » City Creek, Broadway playhouse and now a film center could be main players in a revived Main Street.

By Rosemary Winters  
And Sean P. Means

Updated: 07/16/2009 07:44:59 AM MDT

Layers of chipped, ornate molding in the lobby and broken light bulbs on the marquee hint at glitzier times for the Utah Theater. Shuttered for two decades, the 1918-built playhouse languishes as a reminder of the decline of Salt Lake City's Main Street.

But, like Main, the Utah Theater is on the cusp of a renaissance.

Salt Lake City's Redevelopment Agency has agreed to terms to buy the show house and adjacent storefronts for \$7 million. The sale could be finalized this fall after the agency completes a building inspection and lines up financing.

Then the one-time vaudeville stage could return as a first-of-its-kind-in-Utah film center. "Main Street is coming back," said Rick Howa, the developer who has owned the Utah Theater for the past decade. "I feel good about downtown Salt Lake for the first time in a long, long time."

The Salt Lake Film Society, SLC Film Center and Spy Hop Productions want to transform the Utah Theater -- provided they can raise funds for a \$25 million-plus renovation -- into a venue for independent films, media-arts exhibits and educational programs.

"I can think of very few bits of information that have come forward in the past 20 years about Main Street that hold as much promise and excitement for downtown," said Stephen Goldsmith, a former Salt Lake City planning director and a professor at the University of Utah. "This can become a magnet to diversify the offerings in the heart of the capital city."

Goldsmith predicts a "spillover" effect on Main Street. A film center could generate new camera shops and spawn housing geared toward film professionals. A revived Utah Theater, Goldsmith added, would draw a diverse group of people to Main, breathing new life into the streetscape.

Across the street, the city envisions a 2,400-seat Broadway-style theater. A block to the north, the gigantic City Creek Center already is reshaping Main Street.

"If we're able to develop this [film center]," Mayor Ralph Becker said, "we really will have a wonderful coalescing of performance art venues in downtown Salt Lake City."

The goals are lofty. The Salt Lake Film Society, which now runs the Broadway and Tower theaters, would screen first-run independent and foreign flicks at the new Utah Theater screens. The SLC Film Center would bring its slate of community screenings, which play now at the city's Main Library and other venues. And Spy Hop would bring its training facilities for teen filmmakers.

The proposal laid out by the three nonprofit groups also envisions educational programs in media arts, Sundance Film Festival screenings and archives, offices for non profit and government film organizations, and even temporary office space for visiting movie productions.

Other centers -- such as Maryland's AFI Silver Theatre and the Jacob Burns Film Center in Pleasantville, N.Y. -- mix first-run film exhibitions with community programs. But bringing in the industry "hasn't been done anywhere else," Tori Baker, director of the Salt Lake Film Society, said. "This may be the model for art houses in the future."

The question mark is money. A similar proposal was pitched during the 2009 Legislature, with a request for a \$25 million bond, but it fizzled. The total cost of the center is expected to top \$25 million but that amount could cover the theater renovation.

Salt Lake County Councilman Joe Hatch said the project now has a better shot at state funds, noting some legislators were hesitant to fund a film center that lacked a location. "Now the city has stepped up and provided property," Hatch said. "That's a big step going forward."

Hatch, a "film fanatic" and member of the SLC Film Center board, said such a center would help lure moviemakers to Utah, which already offers spectacular natural backdrops.

"A great industry that brings really great jobs is the sort of thing we like," Hatch said. "For a very modest amount of economic-development bucks, you get a huge return."

The county, which has identified the film center as one of its top cultural projects, doesn't have the resources to fund the project now, Hatch said. But it could in a few years as City Creek Center starts generating sales taxes and payments for the Real Salt Lake soccer stadium shrink.

The film center will happen "soon, if we get a positive commitment from the state," Hatch said. "It will happen later if that doesn't happen -- but it will happen."

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## Film Commission: New Tax Incentive Works Despite Dry Spell

Jul 17, 2009 by Elizabeth Ziegler

(KCPW News) The economic recession has slowed down the film industry in Utah. But state Film Commission Director Marshall Moore says the new film industry tax incentive is working to attract bigger budget productions to the Beehive State.

"We couldn't be happier. The legislation was not signed until March, so we could not even begin promoting it until March," Moore says. "So in those four months, we were able to land two pictures that we would not have been able to bring to Utah one year ago."

The incentive helped land "High School Musical 4" and the Disney/Pixar collaboration "John Carter of Mars," which alone will create 400 jobs, he says. But the economic recession has created an unusual dry spell. The most recent film shot in Utah wrapped up three weeks ago, and the next film isn't slated to start production until August. However, Moore says the recession is impacting independent films more than the major motion pictures the incentive is designed to attract.

Don Schain, President of the Motion Picture Association of Utah, says there's going to be some lag time before the state sees the real impact of the new and improved film industry tax incentive. He believes the incentive is worth its \$20 million price tag for two reasons: "It's an art form but it's also an industry. And the economic impact and the jobs created are enormous. So that's number one," Schain says. "Number two: You can never underestimate the value of our industry to the tourism industry."

Moore says the film commission will now turn its attention to ensuring that the incentive is renewed in two years. And they'll also try to attract more television productions to the state.

## AUGUST

Utah Business Magazine

### **Making the Cut**

New Film Incentives Mean More Leading Roles for Utah

by Heather Beers

20 August 2009—

The landscape is arid. The air parched. Our hero, faltering. John Carter is struggling to survive, making his way toward the West's promise of gold after the Civil War. Suddenly, he's transported to an alien world where even more harrowing adventures await—he's on Mars. Well actually, it's Utah.

Last June, Disney Pixar announced the production team behind the long-anticipated film adaptation of Edgar Rice Burroughs' "John Carter from Mars" will shoot the big budget sci-fi film in Utah from November 2009 to July 2010. Since the production could spend more than \$27 million in Utah and employ nearly 400 locals, it represents the realization of many local leaders' goal to make Utah a major center for film and television production, after Los Angeles and New York. It's also welcome news for the Utah Film Commission, the Motion Picture Association of Utah and local leaders who have worked to make the state more attractive to Hollywood.

Despite the excitement, Utah's film industry has been hit hard by the slowing economy. According to Marshall Moore, director of the Utah Film Commission, the film industry's economic impact on the state decreased from \$56 million to \$12.3 million during the state's fiscal year that ended June 30, 2009. But despite the slowdown, Utah's film leaders remain excited about the Beehive State's growing role on the big screen. And with commitments from major films like "John Carter from Mars," it's clear that Utah is an up-and-coming star.

### The Big Picture

Though everyone likes to see their hometown on the silver screen, it's not bragging rights that the state is after when luring film productions to Utah. Films like "High School Musical 3," "Pirates of the Caribbean: At World's End" and the recent "Star Trek," all filmed in Utah, already show off the state's one-of-a-kind landscape. Local film leaders believe that film and television will become a serious economic boon to the state.

Governor Jon Huntsman has been a strong advocate for bringing more productions to Utah and supported the Utah Film Commission and others' efforts toward doing that. "Most people think of film, and they think of stars and lights and red carpets," says Don Schain, president of the Motion Picture Association of Utah and head of Salty Pictures, the production company behind the "High School Musical" movies. "But the thing that Governor Huntsman realized was the kind of money that comes into Utah—

from outside of the state—and gets spent here with film production. He recognized what a good thing that is.”

Schain says Huntsman’s support has been critical as he, Moore and other industry leaders have worked with the legislature to develop the state’s film incentive program. During the last session, the local film industry got its biggest shot in the arm with the passing of Senate Bill 14, sponsored by Sen. Lyle Hilliard. It restructured the state’s Motion Picture Incentive Fund (MPIF) to offer productions an incentive of up to 20 percent of the money they spend in the state. The incentive is in the form of a cash rebate (with a \$500,000 cap) for smaller productions, or a tax credit (with no cap) for larger productions. This new incentive program will be in place for two years with a total of \$10 million in funds allotted each year.

Schain says big films can eat up \$10 million quickly, though. According to the Governor’s Office of Economic Development (GOED), “John Carter from Mars” is anticipated to receive a tax credit refund of about \$5.5 million, so Schain is hopeful that success from the MPIF over the next two years will help convince the legislature that even longer term incentive funding will be advantageous.

The new incentive should help put Utah back on the short list for production companies—a list the state had fallen off during the past decade.

In fact, you could say the passing of the SB14 is akin to removing the dorky glasses from the otherwise cute girl in a teen romance—suddenly everyone can see the beauty they’ve overlooked.

### Money Talks

It’s not that Hollywood hasn’t fallen for Utah before—since the 1960s, Utah’s deserts, mountains and cities have been the location for many major productions. But since the late 1990s, other locations had become more attractive. Why? In this story, money takes precedence over charm.

Canada started luring productions with huge incentives, then other U.S. states followed suit, most notably Louisiana and New Mexico.

Even though Utah’s charms were still there—diverse landscape, exceptionally experienced crews, talented actors, seasoned vendors, full-scale equipment suppliers and proximity to Los Angeles—it wasn’t enough anymore. Other states and countries’ incentives were more seductive, and Hollywood can be a fickle paramour.

Moore, Schain and former Utah Film Commission Director Leigh von der Esch have been among the most ardent proponents of increasing the state’s film incentive program to woo major productions back to Utah. They made headway by establishing the first Motion Picture Incentive Fund in 2004. It was a relatively modest start—\$1 million in total funds—with a 10 percent cash rebate for money spent in Utah, and a cap of \$500,000 per production. According to Schain, Disney Channel’s “Buffalo Dreams” and

“The World’s Fastest Indian,” starring Anthony Hopkins, were the first two major films to take advantage of the incentive.

Schain and Moore continue to work with the legislature each year to increase the fund. They have explained that a robust incentive program is imperative for putting Utah back on a level playing field with states like Michigan and Iowa, which court productions with incentives as high as 40 percent or more despite limited crews and infrastructure to support filmmaking. Their persuasion hasn’t just taken place on the Hill. Moore has taken legislators on visits to movie sets to witness the hundreds of Utahns at work on crews and in supporting roles.

Moore says that not only are the incentive programs necessary, but having them in place for five years or more is crucial to landing big money makers like television series. He explains that if a new show does well, it can be in production for at least three to five years, and television producers are looking for incentives that will last as long as the show does.

In the past, Utah benefited from series like “Touched by an Angel,” “Everwood” and “Promised Land.” Series tend to spend an average of about \$1 million per episode, and at about 26 episodes per year, that’s good money for the state. It’s also consistent work for Utah crews—these series consistently hired locals for just about every position, including first assistant directors, directors of photography, production designers, wardrobe designers, hair and make-up stylists, grips, production assistants and more. That’s in addition to the money spent on camera and equipment rentals, catering, hotel lodging for executives and guest stars, local actors who cast in “day player” parts and extras.

With that kind of money on the table, securing a television series is a priority on Moore’s agenda. He recently returned from meeting with television and film producers in Los Angeles and he says the Utah Film Commission will be working hard to lure a series or two. While he can’t release details yet, a sign of good things to come is that the state is finalizing agreements with a Web series that will shoot 10 episodes in Utah.

#### Center Stage

Moore is clearly working for more than just his office’s agenda, though. He feels passionate about fostering a healthy film industry for the thousands of Utahns who work in film and television. He is also a champion of Utah’s independent film industry. Many of the local independent filmmakers produce films on budgets that range from \$150,000 to under \$1 million. Currently the MPIF doesn’t apply to productions this small. But Moore has formed an advisory board comprised of local filmmakers and says he hopes to announce a new program soon that will support their efforts.

Christian Vuissa is one of those filmmakers and an Austrian writer/director/producer who came to Utah when he earned his degree in film from Brigham Young University. His latest film, “One Good Man,” releases this fall, and his others include “Baptists at Our Barbecue,” “Errand of Angels” and several award-

winning shorts films. He is also the founder and head of the LDS Film Festival, which began as a “short film” festival in 2001 and has grown to a nationally recognized film festival that draws more than 7,000 attendees and showcases mainstream and LDS-themed feature films, shorts, scripts and presentations each year.

“I think it’s important that we sustain the local film industry. It is such a unique development for Utah—it just doesn’t exist outside of New York, L.A. and maybe a little independent film community in Austin,” he says. “If we can uphold it, there’s collective knowledge that is gained when people do something in close proximity. There’s this feeling of collaboration, and it opens opportunities for younger talent. Local actors, for example, get more experience because they get lead roles in independent films instead of the supporting roles they get in bigger productions. Crew members in Utah are a lot better trained because they get more responsibility when they work on independent productions. The creative force in Utah really relies on the small local productions to thrive. And the people who work in the local industry depend on those bigger productions to make a living. I think the independent film industry and the major film industry in Utah go hand-in-hand.”

Local vendors couldn’t agree more. Bryan Clifton, president of Salt Lake City-based Redman Movies & Stories, has supplied the film industry with camera and production equipment since 1980. Redman serves primarily Utah projects—everything from local television commercials to big productions like “High School Musical 3,” “Everwood” and more. The company’s reputation has also earned it out-of-state projects like “Interview with a Vampire” in New Orleans and “Shawshank Redemption” in Indiana. In his nearly 30 years in the industry, Clifton says this last year has been the hardest.

“Business for everyone is off by a substantial margin. In states where the incentive programs are in place, it’s been very busy. I’m hopeful that the incentive program [in Utah] moves us in the direction of projects beginning to come back. It’s critical—without the incentive program none of us would survive.”

Schain says he has no doubt with the recent boost to the incentive program, the industry will respond. “This incentive allows us to compete for studio features now. Marshall [Moore]’s last trip to L.A.—he was talking to studios he’d never talked to before.”

### The Right Stuff

Apparently, the studios are taking notice of the Beehive State. Bill Borden, an L.A.-based executive producer who produced the “High School Musical” movies with partners Barry Rosenbush and Terry Spazek, has recently become a de facto promoter of filming in Utah. “A lot of producers call me and ask what it’s like to work in Utah. I always say the same thing: Utah’s the best money you can get for your dollar in the U.S. Utah’s advantage is that it has all different levels of crews—production designers, directors of photography, all the way down to grips and electricians that are all top rate. You don’t



have to bring in crews, which saves thousands. At the same time, you're getting an incentive for using them."

With a bigger incentive in place and the word spreading, the state's experienced crews and diversity of landscape can finally return to the forefront in the bidding—something Schain says Huntsman knew was necessary. "In a tough economy like this, it probably would have been impossible to get this bill through without Governor Huntsman," says Schain. And Schain and Moore are hopeful incoming Gov. Gary R. Herbert feels the same way, especially since he helped establish the Utah County Film Commission during his tenure as a Utah County Commissioner.

"My vision is singularly focused on growing the economy," says Herbert. "Certainly, an important leg of that stool is creating opportunities for Hollywood to come to Utah to make films. Whether it's clear back to my early days with Robert Redford and Paul Newman in "Butch Cassidy and the Sundance Kid," up to Johnny Depp in "Pirates of the Caribbean," these films are all opportunities for us to expose Utah, which helps promote our tourism and travel. It's also an opportunity to employ Utahns who have the skills necessary to make films. Film is certainly an important part of what we're going to be doing to support the economy in the state."

So, with previews like this, Utah should be appearing more in theaters near you. Whether it's past favorites, like "National Treasure," "Independence Day" and "Thelma and Louise" or upcoming features like "John Carter from Mars," Utah is slated to garner bigger roles in film and television. And thanks to the state's qualified crews, actors, vendors—and recently enhanced incentive program—Utah might even become a star in Hollywood's movie production industry.

### Beyond Sundance

#### A Look at Utah's Film Festivals

When Hollywood's glitz converges with Park City's mountain chic, you know it's time for one of the world's most talked about film festivals, Sundance. In 2009, the Sundance Film Festival had an economic impact of \$92.1 million, supported nearly 2,000 jobs and attracted nearly 40,000 attendees, two-thirds of whom were from out of state. The high-profile event brings some of the world's top filmmakers to Utah, opening opportunities to further market the state as an ideal location for film and television production. Utah is also home to other film festivals—some well-known, some emerging and others, well, you'll just have to check out the Gangrene on your own.

#### Foursite Film Festival

[www.foursitefilmfest.com](http://www.foursitefilmfest.com)

#### Gloria Film Festival

[www.gloriafilmfestival.bside.com](http://www.gloriafilmfestival.bside.com)

#### High Adventure Mountain Film Festival

[www.uthamfest.com](http://www.uthamfest.com)

LDS Film Festival  
[www.ldsfilmfestival.org](http://www.ldsfilmfestival.org)

Mormon Heritage Film Festival  
Kris Burns, 435-445-3303

Slamdance  
[www.slamdance.com](http://www.slamdance.com)

Sundance Film Festival  
[www.sundance.org](http://www.sundance.org)

Thunderbird Film Festival  
[www.thunderbirdfilmfestival.suu.edu](http://www.thunderbirdfilmfestival.suu.edu)

Utah High School Film & Video Festival  
[gdunn@alpine.k12.ut.us](mailto:gdunn@alpine.k12.ut.us)

X-Dance Action Sports Film Festival  
[www.x-dance.com](http://www.x-dance.com)

Gangrene Film Festival  
[www.gangreneproductions.com](http://www.gangreneproductions.com)

## Action! Drawing Films and Filmmakers to Utah and Idaho

By Jacob Wilhelmsen

Movies are not made in 120 minutes. Directors don't sit down behind the camera, cue the opening music and follow actors around for two hours. The seamlessness we see when we watch a feature film is the product of hundreds of people spending hundreds of hours reading, writing, driving, directing, eating, editing, flying, filming, cutting, cropping, selling, staging, researching, revising, listening, lighting, producing, persuading and auditioning. Oh, and acting. Next time you go to a movie, watch the credits. Count the names. Those are humans. They had to sleep somewhere while they made your movie.

A film crew takes up residence on location, and for six months they are living, breathing market stimuli. "The caterers shop at local grocery stores, set designers buy lumber in town, and the crew all use local lodging, restaurants and recreation," says Peg Owens, marketing specialist at the Idaho Film Office. "Dante's Peak" was filmed in Idaho, and while no movie that size is currently filming there, she is busy hosting crews of still photographers, documentarians, and producers of television shows and commercials.

Marshall Moore, director of the Utah Film Commission, says film projects "bring jobs to the state quickly." Much of the crew and talent live locally, he says, even on a nationally released movie as large as "High School Musical 3," filmed at Salt Lake City's East High School last summer. Part of his job is to help directors locate this talent, and Moore says Utah has more than 1,000 people listed in its film resource directory — enough to staff four projects at once.

### Financial Lures

Because the film industry creates so many local jobs and patronizes so much local business, it is little wonder states are courting moviemakers with financial lures. Forty states have passed legislation creating tax credits and rebates for eligible film projects. "These incentives are new in the last six years," Owens says. "States got tired of losing all this business to Canada."

Utah passed Senate Bill 14 in March, revamping its incentive plan to increase the percent of tax credit available and eliminate its \$500,000 cap, which had forestalled bigger budget movies filming there. The new incentive will allow Utah to compete with other states for large studio productions and their revenues. While Gov. Jon Huntsman Jr. sanctioned the use of \$15 million of Utah's stimulus money to pay for the incentive bill, the Idaho Film Office is still working on funding legislation to give filmmakers a 20 percent rebate on what they spend in the state. "Heather Ray (Idaho native and producer of the Oscar-nominated independent film 'Frozen River') had a project she wanted to

bring to Idaho but absolutely couldn't for financial reasons," Owens says. A funded incentive program would have made this possible.

"Filmmakers are going to look at a state's incentive program first," Moore says. "Then they're going to look at crew and talent, then location, then at the equipment a state can provide." He points out that Utah's proximity to Los Angeles can also be a selling point, with only an hour and a half flight home for actors and directors who live in Hollywood. So while location and scenery are certainly acting in favor of Idaho and Utah (where else can you find red rock, salt flats, the Salmon River and dense evergreen forests), incentive programs and local infrastructure need to be as lucrative as the landscape.

### Growing Local Filmmakers

While incentive bills make their way through state capitols, Idaho and Utah are also busy fortifying their film industries from the ground up. The Idaho Film Office and the nonprofit Salt Lake Film Society both have programs for the development of local filmmakers, giving them experience and building their resumes. As executive director of the Salt Lake Film Society, Tori Baker's goal is to "facilitate filmmaking throughout all its levels." She helps organize the Utah Screenwriters Project and Big Pictures, Little People, a program that takes underprivileged kids to the movies, perhaps inspiring some future filmmakers.

The Salt Lake Film Society also works to make alternative genres of cinema like documentary, social justice and foreign films available to the community. It considers artistic and critical merit, awards history and community desire rather than marketability to determine which movies are presented at the local Broadway and Tower Theaters. ("Frozen River" played at the Broadway, for example.) The society is a community-owned organization that shows how film, in addition to being a reliable source of entertainment, can also be a purveyor of cultural capital. "Connectivity with audiences is really what we're focusing on," Baker says.

Another local organization, the SLC Film Center, is pursuing the same goal. With free screenings, discussions and visiting artists, it brings timely and topical movies to a local audience. It sponsors approximately 10 film screenings per month, most of them free, with a few reserved for contributing members.

Utah is grooming its next generation of filmmakers from the time they can turn on a DV camera. Salt Lake's Spy Hop Productions is a precedent-setting nonprofit organization that teaches youth, ages 7 to 19, the art of filmmaking, from claymation and songwriting to sound engineering and post-production. Its mission is to encourage free expression, self-discovery, critical and inventive thinking, and skilled participation via the big screen, the airwaves and the Internet.

In 10 years, Spy Hop has enabled 5,000 kids to develop projects of their choice concerned with improving themselves, their community and the world. Besides filmmaking, Spy Hop teaches kids to use all kinds of digital media, from audio recording

and sound mixing to Web design. “Spy Hop is the leading media literacy company in the country,” says Spy Hop advisory board member and Utah film magnate Geralyn Dreyfous. “These skills are extremely relevant for the 21st century artistic and business worlds.”

Film can be both an international commodity (think “The Dark Knight”) and a source of local pride (think of your local art-house theater or the movie filmed in your hometown), and members of the Idaho and Utah film industry have a justifiable hope that they can play a major role in reinvigorating local economies, two seamless hours at a time.

## P3 UPDATE

### Rocky Mountains Filming Peaks

#### UTAH

From the spectacular orange organ pipes of Bryce Canyon to the mountainous city vistas from Salt Lake City — take it from Thelma and Louise — Utah is a cinematographic adventure in itself. One need simply wander through the ancient red gateways of Arches National Park to imagine what it must be like to be stranded deep in the heart of Mars. In fact all our solar system's planets can be replicated within Utah's scenic extravaganza. (Something Stanley Kubrick possibly learned upon shooting 2001: A Space Odyssey.)

Headed by Marshall Moore, Utah's film industry successes created 1700 jobs in 2007 and 2008 and has just recently upped its Motion Picture Incentive Fund rebate from 15 to 20 percent with Senate Bill 14 extending its post performance rebate capped at \$500,000 to an available tax credit when budgets exceed this. (These caps are what prevented the State from securing interested bids from big budget films like Transformers and GI Joe.)

With qualifying productions needing to first spend \$1 million, Governor Jon Huntsman has been pushing for the legislature to utilize \$15 million in Federal Stimulus spending to up their incentives program in the hope of making Utah the top filmmaking state in the country. Beginning July 1, 2009 there will be \$10 million available in Utah's state coffers and it is hoped an overall increase in up to 4500 jobs. Utah's current movies in production include Frozen and Snowmen (starring Christopher Lloyd), as well as The Assignment in postproduction.

#### UTAH

Utah Film Commission 300 North State Street Salt Lake City, UT 84114 contact:

Marshall Moore 800-453-8824 fax: 801-537-1397 The Utah Film Commission provides professional consulting for your film, television, video and photo-shoot productions. The State of Utah currently offers a 20% post-performance tax credit or cash rebate of production dollars spent in the state through the Motion Picture Incentive Fund (MPIF). The MPIF is available to all approved productions spending a minimum of \$1,000,000 in Utah. The maximum cash rebate benefit has a cap of \$500,000 for each project.

There is no cap for the tax credit. For more information on the MPIF, please contact our office. Our staff is available 24/7 assisting productions during initial scouting, pre-production, principal photography and postproduction. The [film.utah.gov](http://film.utah.gov) website contains a searchable location library and resource directory. The location library contains hundreds of locations for every production need. The online resource directory contains hundreds of professional crew, talent and industry vendors. A hard copy of the resource directory is also available. Recent productions include: "Gentlemen Broncos," "Frozen," "Waiting for Forever," "My Girlfriend's Boyfriend" and "Snowmen." Please see our ad on page 38.

Deseret News

## A film fest first: Salt Lake City Film Festival

By Jeff Vice

Published: Thursday, Aug. 6, 2009 4:51 p.m. MDT

The Salt Lake City Film Festival may have had the humblest of beginnings, but it quickly grew in size and scope.

In fact, festival directors Matt Whittaker and Chris Bradshaw originally envisioned it as "a one-day festival at the (Salt Lake) City Library."

Instead, it "quickly turned into a three-day event with three venues," encompassing more than two dozen "programmed films from places as close as Salt Lake City proper to places as far away as Tel Aviv," Whittaker said.

He summed up the experience of dividing responsibilities for the festival between an eight-person staff with a quick "Yikes!"

According to Bradshaw, he and fellow University of Utah film school graduate Whittaker had been "floating around (ideas) for the last year but we finally started fleshing things out within the last five months, which has been insane, to say the least."

Still, both men are excited to see their fledgling festival start its three-day run next weekend. The 2009 Salt Lake City Film Festival will run in three Salt Lake venues (the Post Theatre at Fort Douglas, the Salt Lake City Library and the Tower Theatre).

As for hosting the event in Salt Lake City, Bradshaw noted that "there are a handful of film festivals in Utah, but few take place in the heart of the city.

"Even fewer of those festivals happen in the summer," he continued. "I wanted to utilize our strong artistic community and take advantage of the season."

Bradshaw and Whittaker also wanted to "dispel the perception that film festivals are only abstract, foreign or artsy."

"I want this festival to collapse some social boundaries and draw a truly diverse crowd to our event," Bradshaw said.

The first of what the two men hope will be many such festivals to come will screen 15 narrative and documentary features, including the nonfiction films "The Inheritance of War" and "Reserved to Fight." And two shorts programs boast an equal number of other works.

Both men say they are pleased with the submissions.

"None of these films should be missed, nor should the ones that we had to turn down," Whittaker said.

"We are so thankful for the number of submissions that came our way. There is simply too much talent out there for a three-day festival."

Also, they noted that two of the selected features have strong Utah ties. "White on Rice," a comedy about Asian-Americans, was filmed partly in Salt Lake City. And "Best Worst Movie" is a documentary about the making of the now-infamous 1990 horror film "Troll 2," which was shot in Porterville.

Of this bunch, Whittaker believes "Best Worst Movie" may be a possible breakout hit, while Bradshaw is touting the documentary "Hi, My Name is Ryan."

"('Ryan') tells such an honest and strong story without bashing you over the head with themes," he said. "This film is so wild (some people believe) it was scripted or staged. You can't write material this good."

As for what audiences can expect from other programming, Whittaker advises parents to "plan accordingly," since the festival's motto is, "No guidelines. No restrictions."

And Bradshaw explained that the festival "is here to celebrate free speech, new ideas and, most of all, great cinema ... we are not going to exclude a great film just because of explicit content."

Yet Whittaker quickly added, "We do, however, have several films that are very family friendly." (He and Bradshaw both pointed to the fantasy "Dragon Hunter" as an example of that.)

As for what will make the festival successful, Whittaker says that "getting people out to the films and into the greater downtown area will do just that."

"It is the first (Salt Lake City Film Festival), and we most certainly do not want it to be the last," Whittaker continued. "Not to mention, my wife will kill me if we fail. Only kidding ... sort of."

If you go...

What: The 2009 Salt Lake City Film Festival

Where: Post Theatre (Fort Douglas), 245 S. Fort Douglas Blvd.; Salt Lake City Library, 210 E. 400 South; Tower Theatre, 876 E. 900 South

When: Aug. 14-16

How much: \$10 (\$5 before 6 p.m.)

E-mail: [info@saltlakecityfilmfestival.com](mailto:info@saltlakecityfilmfestival.com)

Web: [www.saltlakecityfilmfestival.com](http://www.saltlakecityfilmfestival.com)



E-mail: [jeff@desnews.com](mailto:jeff@desnews.com)

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Deseret News

## Board offers cash rebate for film project

Published: Thursday, Aug. 13, 2009 2:01 p.m. MDT

Utah will offer a movie company a cash rebate of up to \$30,000 to film "Root Beer Christmas" in Utah.

The board of the Governor's Office of Economic Development approved the measure as part of its "Under 1 Million" incentive program to attract smaller motion-picture projects to Utah. The program creates a cash rebate not to exceed 15 percent of the qualified dollars left in Utah as a result of the production.

The family-friendly feature film by RBX LLC would include a Utah cast of about 18, at \$150 a day. The 26-member Utah crew would be paid about \$250 a day. Production is projected to last 98 days, and spending in Utah would total an estimated \$268,000. The Utah Film Commission approved it in August.

The film is slated to wrap by year's end.

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The Salt Lake Tribune

## 'Bully Beatdown': When bad dudes fight pros

MTV » The second season of the reality show pitting bullies against mixed-martial-arts professionals was filmed in Salt Lake City.

By Sean P. Means

The Salt Lake Tribune

Updated:08/19/2009 04:31:39 PM MDT

The 200 people on the hard wooden bleachers want to see a fight, and Jason "Mayhem" Miller is ready to give it to them.

"I got a bully that picks on twins!" bellows Mayhem, the mixed-martial-arts fighter and high-octane host of MTV's competition show "Bully Beatdown," as the crowd unloads a chorus of boos.

Miller introduces Marquez, whom he identifies as "a dancing douchebag," before adding: "And I think it's high time he learned a new routine." The crowd cheers and chants "BEAT! DOWN! BEAT! DOWN!"

The show -- in which victims nominate their bullies to get into the ring with pro MMA fighters for comeuppance -- taped an entire season, 10 fights in 10 episodes, over four days earlier this month in a nondescript warehouse on the fringes of downtown Salt Lake City.

"This is our own little 'Fight Club,' " said Eric van Wagenen, an executive producer, between tapings of the show, which launches its second season Thursday, Aug. 27, on MTV.

Here's how the show works: A bully battles a professional MMA fighter for two 3-minute rounds, with \$5,000 awarded to the bully for each round. Round 1 is wrestling, and each time the pro gets the bully to "tap out," \$1,000 of the bully's prize money goes to his victims. Round 2 is kick-boxing, and if the bully can't survive the 3 minutes, his victims get the full \$5,000.

That's \$10,000 at stake, as well as "the bully getting a taste of his own medicine," Miller said between tapings. Only once in the first season did the bully take home the whole 10 grand.

Besides the chance at cash, the bullies get to test themselves. "They think they're tough, and in their circle of friends they're the toughest one," Van Wagenen said. "A lot of these guys never lost a fight before."

Van Wagenen started developing "Bully Beatdown" for his boss, the reality-show mega producer Mark Burnett ("Survivor," "The Apprentice"), after Burnett saw the popularity of MMA -- and in particular a program in Texas where MMA fighters were challenged by "neighborhood tough guys."

"He came to me and said, 'How do we make this sellable? How do we get an MTV audience to like it?' " Van Wagenen said, adding that on TV, MMA has mostly been relegated to networks with a predominantly male demographic -- such as Vs. or Spike. "You don't have to be an MMA fan to enjoy this."

Giving bullying victims a champion, Burnett said, provided "a socially relevant message." "We've all been bullied at some time, some of it more than others, and it's really not a very nice thing," said Burnett, who was on hand for the Salt Lake City tapings. "These big bullies have never been picked on or beaten up in their entire lives. ... I couldn't believe how out of touch they are with what's appropriate in life."

Miller agreed: "The appeal of this show is comeuppance."

Miller is a boisterous emcee with a streak of fire-engine red running through his close-cropped black hair. He said he brings "the comedic element" to the show with his rapid-fire commentary.

"[Miller] makes it OK to laugh at the violence," Van Wagenen said. "He sort of turns it into a little bit of a cartoon, even though it's completely real."

Utah connections » The warehouse where "Bully Beatdown" is taped doesn't look like much on the outside, with papered-over windows and weeds popping up through the sidewalk. But past the entrance is a swarm of TV-production activity, and inside that is a grungy-looking set dominated by the six-sided chain-link-and-padding cage.

The production employed around 40 local crew members, and the talent of the Utah crews is one reason cited by Van Wagenen and Burnett for filming the show here. Another is that both men have strong Utah ties.

Burnett boasts that his first reality series, "Eco-Challenge," was shot in the Moab area in 1995. Also, Burnett's wife, the actress Roma Downey, lived nine years in Utah while filming the series "Touched by an Angel." "I'm very, very fond of Utah," he said.

Van Wagenen grew up in Provo and graduated with a business degree from Brigham Young University in 1990 -- though he says, "I don't even think they would claim me at this point."

There's also filmmaking in the family: Eric's father's first cousin, Sterling Van Wagenen, has directed movies (including two of the "Work and the Glory" series) and was the founding executive director of Robert Redford's Sundance Institute. Sterling's sister, Lola, was Redford's first wife.

Van Wagenen said he found California's boxing commission wasn't "really set up to do any amateur MMA." The show approached the Pete Suazo Utah Athletic Commission to oversee the bouts.

"I kind of expected they would run me out of town on a rail," Van Wagenen said. "Instead, they laughed through the whole thing and said, 'We can work with you guys. We can make this happen.' "

The athletic commission verifies the corner men are properly licensed, and ensures an ambulance and EMTs are standing by in case of injury. So far, Van Wagenen said, no fighter -- pro or bully -- has been seriously injured on the show.

"The bullies don't get hurt that badly," Van Wagenen said, "but they do get embarrassed - and they realize they really aren't that tough."

'Nothing fake' » In the locker room, the bully Marquez, from East L.A., is looking a bit nervous. Reality is sinking in.

"There's nothing fake about that face," Van Wagenen said of Marquez's serious gaze. "This is where all the B.S. goes away."

In a nearby locker room is Marquez's pro opponent, Quinn Mulhern, 6-foot-3, 170 pounds, lean and wiry, a specialist in Brazilian jiu-jitsu. He's loosening up with a few moves on the mat with another MMA pro, Michael Westbrook, a former wide receiver for the Washington Redskins.

The pro fighters, Van Wagenen said, "think it's a funny show, and they want to be a part of it. It's surprising how many MMA fighters were bullied as kids. Even the toughest ones will say ... that's why [they] learned to fight."

The outcomes can be unpredictable. "Sometimes the hardest person to fight is the untrained person," Van Wagenen said. "When you have a guy come out who's just a street fighter, you have no idea where the punch is coming from."

On the "Bully Beatdown" set, Miller tapes his introductions and meets Marquez's victims, Richard and Edward -- making a joke about which twin is which -- before listening to the story about how Marquez knocked out their teeth. Then, after setting up another commercial break, Miller brings in the fighters.

Marquez is first, walking through a gantlet of booing audience members, taunting the crowd and putting on his game face.

After that, through a different door, Mulhern comes to the ring to deafening cheers, his entrance augmented by a smoke machine.

Miller takes his place overlooking the ring, and the fight begins.

After every fight, no matter the outcome (and MTV requested the results of this fight not be revealed before broadcast), Burnett said the bully always apologizes to his victims.

"To see them [lying] on the floor, winded and embarrassed, I think really is a big lesson for them," Burnett said. "They're finally realizing what it feels like."

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MTV's "Bully Beatdown"

Season 2 premieres on MTV Aug. 27 at 10:30 p.m. Mountain time.

## SEPTEMBER

Deseret News

### Developer wants \$9.5 million from South Salt Lake

By Rebecca Palmer

Published: Thursday, Sept. 3, 2009 8:55 a.m. MDT

**SOUTH SALT LAKE** — A developer unable to find financing for the \$500 million Market Station project has asked the South Salt Lake City Council to take out \$9.5 million in tax-exempt bonds.

The money would be used to purchase nine lots in the next five years for the project slated to include 27-story condominiums, offices and retail space. The 18-acre development would be built on either side of a planned streetcar project that would connect the suburban city with Salt Lake City's Sugar House neighborhood to the east.

Z Partner's Market Station is planned for the 2100 South area between Main and State streets. Developer Steve Aste's presentation to the city Wednesday was a tour de force of local business leaders, government bureaucrats and attorneys, many of whom spoke publicly in support of the project.

"I would support the bonding and believe the city should support it as well," said Jim Hinckley, owner of a major car dealership in the city. "I'm just as sure as I'm standing here that this project will increase our revenue 20 (percent) or 25 percent a year."

Aste wants to bring major film studios to his project, he told the City Council. The developer is already working with the Utah Film commission, a representative from that office told the council.

According to Aste's projections, Market Station will increase the value of the property from \$12.2 million to \$326.6 million.

South Salt Lake officials are already planning on about \$25 million in tax-increment funding for the project.

Aste wants the city to hire a third party to review his bond proposal. The council could vote on the issue as early as Sept. 23.

South Salt Lake Mayor Bob Gray said at the end of Wednesday's meeting that his office was already behind Aste.

"We're exploring just about anything we can do to come up with some kind of financing," Gray said.

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The Salt Lake Tribune

## Developer asks S. Salt Lake for bond help

By Rosemary Winters  
The Salt Lake Tribune

Market Station » Project would pay back the \$10 million the company asks for.

South Salt Lake » Creating a vibrant, urban village around the planned Sugar House Streetcar could require a financial assist from city officials here.

Steve Aste, developer of Market Station, asked the South Salt Lake City Council Wednesday to consider issuing a \$10 million bond to acquire land needed for the \$500 million housing, shopping and office center.

"It really boils down to their belief in the project, whether it's going to happen or not," Aste said in an interview.

The council directed staff to work with Aste's Z Partners and an independent consultant to study bonding options and make a recommendation at a Sept. 23 meeting.

"We need to think in those terms of how do we make [Market Station] work because it will be a great boon to this city," said Councilman Boyd Marshall.

At the meeting, Aste hinted the project could include a film studio. Ricky Flores of the Utah Film Commission spoke in favor of such an amenity, noting it would help draw Hollywood productions to Utah.

Market Station has been slowed a couple of years by the economic downturn, but could take shape in the next five to seven years, Aste said. A \$10 million bond would be used to acquire 10.7 acres at the site, which sits between 2100 and 2300 South and Main and State streets.

Already, South Salt Lake's Redevelopment Agency has agreed to pitch in \$24.4 million of the new property taxes that Market Station would generate in its first 15 years. The money could fund public improvements, such as utilities, parking, open space and curbs, at the development. Additionally, the city has pledged up to \$1.6 million of sales tax from Market Station businesses.

In an interview, Aste said a \$10 million bond could be structured so that South Salt Lake has "no out of pocket expense." The debt would be repaid with the income generated by commercial leases and condo sales.

"The city would benefit by getting something built in [what is now] a horrible area of town," Aste said, and "property- and sales-tax revenue from our development for the next 40 years."

At the council meeting, Councilman Roy Turner raised the issue of who holds the debt if Market Station falls short in its bond payments.

"A very important piece of this," he said, "would be the city's risk."  
rwinters@sltrib.com

Market Station by the numbers

- » \$500 million
- » 900 condos
- » 350,000 square feet of offices
- » 85,000 square feet of retail
- » 12 to 18 acres between Main and State streets, from 2100 to 2300 South.

Granite High studied for community center

With Granite High shuttered, South Salt Lake and Salt Lake County are interested in using the 35-acre property for park and community space.

On Wednesday, South Salt Lake received a preliminary study from a consultant. Gerry Tully of planning firm Psomas, suggesting the city could turn the historic high school into a new City Hall and transform out buildings into a black-box theater and art center. The study also envisions a large, recreational area that would upgrade existing athletic fields and tennis courts. A large outdoor pool could be placed next to the school's indoor one. Tully suggested the park area could be an opportunity for the city to partner with Salt Lake County.

South Salt Lake and the county have first and second rights of refusal, respectively, if Granite School District decides to sell the 100-year-old school.

Salt Lake Tribune

## Dutcher thriller at Spain film festival

Updated:09/08/2009 05:28:30 PM MDT

Richard Dutcher, the iconoclast Utah County filmmaker who launched and later abandoned the Mormon Cinema genre, is in Estepona, Spain, for the 10th annual Estepona International Fantasy and Horror Film Festival. Dutcher will hold the world premiere of his new movie, "Evil Angel," which stars Ving Rhames as a Chicago detective on the trail of a serial killer, a seductress who is the modern incarnation of Lilith, Adam's first wife in the Garden of Eden. Dutcher shot the film in 2006 and 2007, including a climax filmed on top of the old Salt Lake Tribune building.

The Salt Lake Tribune

## 'Cleanflix' exposes Utah's conservative culture to the world

Film » Documentary about edited-movie biz debuts in Toronto.

By Sean P. Means

Updated:09/10/2009 05:19:42 PM MDT

When a video store in American Fork started editing a Kate Winslet nude scene from copies of "Titanic," Hollywood barely noticed.

When a cottage industry sprung up to trim "naughty bits" from VHS tapes and rent out pre-edited versions of R-rated films, movie studios responded with a copyright lawsuit that put the stores out of business -- and the rest of the industry tried to ignore the dust-up.

At North America's biggest film festival, the short-lived edited-movie industry and the Utah culture that spawned it will get lots of attention from movie lovers and Hollywood power players -- thanks to two Provo filmmakers whose documentary, "Cleanflix," premieres today at the Toronto International Film Festival.

The documentary considers how the Cleanflix industry "has been popular other places, but it took this culture to create it," said co-director Andrew James.

Two conflicting influences combined in Utah to create Cleanflix stores, said James and co-director Joshua Ligairi, both 30. One is "this idea of the culture wanting to protect themselves from what they perceive to be evil or bad influences," James said. "There's this cultural understanding not to watch R-rated movies."

The other, Ligairi said, was "the Mormon movement to align itself with contemporary mainstream conservative Christianity, and just to homogenize with American culture, too."

Some faithful church members, despite being proud of their moral values, feel conflicted about being out-of-step with popular or artistic culture. As Ligairi explained the conflict: "Mormons are sick of being compared with the Amish or whatever. They want to be part of the cultural zeitgeist."

That paradox, of not being able to see movies like "The Matrix" -- which was one of the Cleanflix stores most popular titles -- created a problem.

Both filmmakers grew up steeped in Mormon culture. Jones, originally from Atlanta, graduated from Brigham Young University with an English degree. Ligairi grew up in San Diego, and attended what was then Utah Valley State College -- until one semester, when he was working on Steven Greenstreet's "This Divided State," the documentary

about Michael Moore's 2004 visit to the Orem campus, and failed all his classes that semester.

Ligairi and James had started to work separately on films about the Cleanflix phenomenon when a mutual friend -- one of the film's producers, Xavier Gutierrez -- suggested they join forces. They started shooting in 2006, just before U.S. District Judge Richard P. Matsch ruled against the video-cutting companies in a copyright lawsuit filed by 16 Hollywood directors, and forced the firms to shut down operations.

While making the film, James and Ligairi found much of Hollywood didn't want to reopen the issue. "For them, the issue was finished," Ligairi said. "They had won the lawsuit, they put it behind them, they didn't want to continue the dialogue."

They requested interviews with some of the directors in the lawsuit -- such as Martin Scorsese, Steven Spielberg and Robert Redford -- to no avail. "We were nobodies," Ligairi said.

They did get interviews with directors familiar with the culture of The Church of Jesus Christ of Latter-day Saints, including BYU alum Neil LaBute and Utah County maverick Richard Dutcher.

Since the movie was accepted by Toronto, the pair have gotten plenty of attention from Hollywood. Daily Variety, the Hollywood trade paper, named "Cleanflix" as one of the 10 documentaries to watch at this year's festival, while Toronto programmer Thom Powers praised the film because it "raises all kinds of provocative questions and delivers a powerful ending."

Still, in a festival where more than 300 titles will be screened, including some big Hollywood titles, the two emerging filmmakers from Provo know the challenge will be to get noticed.

"We're playing against films by the Coen brothers and Steven Soderbergh and Michael Moore," Ligairi said. "Heath Ledger's last film is there, George Clooney has two movies there. How do we get some attention in that crowd?"

The filmmakers hope the compelling subject matter of "Cleanflix" will draw an audience. "People love movies about movies, and people are interested in Mormonism," James said, "and clearly our movie is about both of those things."  
[spmeans@sltrib.com](mailto:spmeans@sltrib.com)

Movie Cricket hits Toronto

Tribune movie critic Sean P. Means will report this week from the Toronto International Film Festival. Check his "Movie Cricket" blog at [blogs.sltrib.com/movies](http://blogs.sltrib.com/movies) for updates.

Deseret News

## State OKs incentive

Friday, September 11, 2009

By Jasen Lee

Deseret News

The board also approved the cash rebate incentives for two motion pictures to be filmed in Utah. The first was for \$30,000 for the Aesop Pictures drama "Timed Out." The second rebate of \$206,000 was for the German made-for-television suspense film titled "Remember I Will Always Love You."

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The Salt Lake Tribune

## Utah morality tale premieres at Toronto

Documentary » Two Provo filmmakers launch 'Cleanflix' at the prestigious Canadian film festival.

By Sean P. Means

Updated:09/11/2009 05:34:17 PM MDT

Toronto » Considering the three years it took to get from Utah County to North America's largest film festival, it's understandable that filmmaker Andrew James was getting teary-eyed.

"It's really emotional -- it's been a great journey," James said, standing next to his co-director, Joshua Ligairi, in front of the audience Friday at the Toronto International Film Festival before the world premiere of their documentary "Cleanflix."

The 90-minute documentary examines the cottage industry that sprung up in Utah in 2000, when a company named CleanFlicks started offering DVD and VHS rentals of Hollywood movies -- edited to remove violence, profanity and sexual content -- to a predominantly Mormon clientele.

Thom Powers, the festival's documentary programmer, introduced the movie with a joking nod to the Sundance Film Festival. "Every year the film industry goes to Utah for 10 days," Powers said, "and the rest of the year we don't think much about the place."

As the movie rolled, the movie-savvy Toronto festival audience learned about the once-thriving business of CleanFlicks and its imitators, and the conditions that prompted that success -- namely, the prohibition by The Church of Jesus Christ of Latter-day Saints' leaders against Mormons viewing R-rated movies.

The movie also details how CleanFlicks went out of business when a federal judge in 2006 ruled the edited movies violated copyright laws, while some offshoot companies tried to keep going in spite of the ruling.

After the screening, James and Ligairi fielded questions about the morality of the edited-movie business and how owners of that business justified breaking the law. One owner, Robert Perry, of CleanFilms, did not. He shut down his business after the court ruling. "You can't break the law and consider yourself a moral person," Perry told the festival audience.

James said that if someone tried to edit his movie, "I'd absolutely be upset about it. They're censoring copyrighted pieces of art they don't own, and they're making a buck off of it."

Both Perry and Utah Valley University communications professor Philip Sherman Gordon, who were interviewed in the film and attended its Toronto premiere, were pleased with the results.

Gordon argued the CleanFlicks side has won, in a way, because recent federal law allows software like ClearPlay, which edits objectionable material from DVDs. Perry said he's happy his side of the story is being told. "I had a good feeling when I first met them that they would do a good job."

Powers, the festival's documentary programmer, said Toronto, with its concentration of movie press and industry, is "a huge launching pad" for "Cleanflix."

Having the premiere on neutral territory may be a plus as well, Perry said. "If this was at Sundance," he said, "we'd probably have picketing and riots."

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Read more Toronto Film Festival updates at [blogs.sltrib.com/movies](http://blogs.sltrib.com/movies).



The Salt Lake Tribune

## Obit: Art Proctor, owned Avalon Theatre for 43 years

By Sean P. Means

Updated: 09/17/2009 03:31:25 PM MDT

Art Proctor, a showman who for 43 years owned the Avalon Theatre in South Salt Lake, died Tuesday. He was 77.

"He was just the consummate theater owner," Leigh von der Esch, managing director of the Utah Office of Tourism and former executive director of the Utah Film Commission, said Thursday.

Arthur Charles Proctor was born Oct. 24, 1931, in Salt Lake City, the 11th of 12 children of Emily and John Proctor. He graduated from South High School. He married Nancy Gay Margetts in 1951, and they had three children, Jeff, Tracey and Natalie.

In 1963, Proctor bought the Apollo theater, built in 1947, in South Salt Lake and renamed it the Avalon. According to the Web site [utahtheaters.info](http://utahtheaters.info), he chose the name Avalon because he only had to change three letters in the marquee.

The Avalon's business began with first-run films, but as multiplexes proliferated, the single-screen theater became a home for second-run and art-house films. Proctor, who was active in the LDS Church, maintained family standards and refused to play R-rated films.

Proctor also owned, at various times, downtown Salt Lake City's tiny art-house theater, the Blue Mouse (which opened in 1973 and closed in 1986), and the Vista in Murray -- which is now the Desert Star Theatre.

Proctor jumped into the home-video market, amassing more than 5,000 classic titles in a video store adjacent to the Avalon. He also was the resident expert on the history of Utah movie theaters.

In 1992, with movie audiences dwindling, Proctor was approached by Vandermeide, "Europe's Fastest Hypnotist," to mount a weekend show. Proctor agreed, and Vandermeide played the Avalon until January 1996, when he moved down State Street to the Murray Theater. Proctor wasted little time finding a new act to fill in: Spencer, billed as "the world's fastest hypnotist."

Proctor sold the Avalon in 2006. It's now a venue for rock concerts.

Proctor is survived by his wife, Nancy, and their three children, as well as his brother Allen and sister Dorothy Lacey, 11 grandchildren and seven great-grandchildren.

Funeral services are set for Sept. 19 at the Holladay Stake Center, 4568 S. Holladay Blvd., Holladay. Viewings are set for Sept. 18 from 6 to 8 p.m. at the Wasatch Lawn Mortuary, 3401 Highland Drive, Salt Lake City, and Sept. 19 from 9:45 to 10:45 a.m. at the Holladay Stake

Center. Interment will be at Wasatch Lawn Memorial Park.

## James Brown Builds His Dream

Sep 19, 2009

9/09 [SLC UT] Driving down 9th West near 17th South, it looks like any other warehouse with bricks, mortar and a very high ceiling. Inside, though, it is anything but just another warehouse. It is one man working to make his dream come true at Salt Lake Studios. James Brown, entrepreneur and TV personality, had a vision five years ago when he saw the building. "I believed I could turn it into the best film and television production studio in the Western United States," says James. He has a digital video and audio production and post production facility that includes visual special effects (VFX), computer-generated imagery (CGI) and 3D set rendering. The studio's animation capabilities include cartoon character design, forensic animation, character animation, animated film production, simulation of product and engineering design and game scene design.

He also has dozens of HD cameras and two remote-controlled helicopters fitted with Sony EX1 cameras that create breathtaking video of things like mountaintop shots of extreme skiers. But James is probably the most excited when he shows off his 50,000 square feet of actual stage space including what he calls the largest green screen in the Western United States. Among the clients using all that space: Disney, National Lampoon, Darko Productions, Salty Pictures, American Pastime and High School Musical 3.

When he's not busy handling all that, he produces two TV shows taped in two permanent sets in Salt Lake Studios. "The Club House" is a 30-minute weekly series that combines golf tips in an entertaining setting. James is the host and some of his guests on the show include the Gatlin Brothers and Alice Cooper. The format is aimed at capturing the demographic of 25 to 54 year olds. It's been going for two years and airs on a number of cable systems including AMGTV, AMERICA ONE, MAV TV SPORTS, LONESTAR NETWORK, ALTITUDE NETWORK IPSI, BEN TELEVISION (all of western Europe) and SKY ANGEL.

James also produces a weekly 30-minute show called "1000CC," which covers motor sports around the world and comes from a shopping point of view with a racing track overview. It features a real mechanic, not an actor, who provides advice for motorcycle enthusiasts. It airs on many of the same channels as "The Club House." James envisions the day when even more major film and television producers check out Utah to shoot and post because of all the great production facilities including his.

To that end he has high praise for The Utah Film Commission claiming the people there have helped him tremendously. He has big plans to keep updating and improving his studio, but in typical James fashion, he's not ready to reveal them. "I have many plans on the drawing board, but right now I want to keep them to myself, only because I wish to

surprise this community with a great result. You know what they say, if you let the cat out of the box you don't have him anymore." And what about that dream of becoming the best facility in the Western United States? He's working hard to make it happen, turning bricks, mortar and high ceilings into so much more. How soon will it happen? James says, "I'm very close, I pray a lot." by Randall Carlisle  
Randall Carlisle

The Salt Lake Tribune

## How 'The Sundance Kid' got his name

40th anniversary » Robert Redford reflects on 'Butch Cassidy' and all that followed.

By Sean P. Means

Updated: 09/27/2009 10:18:35 AM MDT

In hindsight, the match is perfect: The Western outlaw role that made Robert Redford a star becoming the name of the group Redford founded to foster maverick voices in the arts.

In reality, the seemingly predestined path from "The Sundance Kid" to everything that now bears the Sundance name -- the ski resort, the institute, the film festival, the cable channel and the catalog store -- was a combination of luck, timing and happenstance.

The premiere of "Butch Cassidy and the Sundance Kid" was 40 years ago this week, on Sept. 23, 1969 (the movie hit theaters nationwide a month later). But, as Redford said this week in an interview with The Salt Lake Tribune, his career-defining role nearly didn't happen at all.

"I quickly fixed on the Sundance Kid," Redford said. "But nobody saw that for me. ... I was sent up to read for Butch Cassidy, because that was the more obvious role -- you know, more lively and more comic, more energetic and youthful, because I was about 13 years younger than Paul [Newman]. The original title of [William] Goldman's screenplay was 'The Sundance Kid and Butch Cassidy,' because Paul was going to play the Sundance Kid."

At the time, Redford had appeared in a lot of live TV but only a few films -- and his reputation in Hollywood, based on his starring role on Broadway and on film in Neil Simon's "Barefoot in the Park," was as a lightweight comic actor.

For "Butch Cassidy," 20th Century Fox wanted a known actor to partner with the already established Newman. In fact, they had one in Steve McQueen, but McQueen quit in a dispute over who would get top billing.

Redford met with the film's director, George Roy Hill, in a New York bar to discuss playing Cassidy. "I said, 'I'll be happy to read for Butch Cassidy, but that's not the part I'm really interested in. ... The Sundance Kid feels more like a better fit for me,'" Redford said. "Next thing I knew, he completely turned around. He said, 'I know Paul, I've known Paul for years since we were both doing live TV. ... I know that the real Paul is more like Butch Cassidy.' ... That began a long, long road of [Hill] talking Paul out of playing the Sundance Kid."

The studio, though, "tried everything they could to keep me out of the film," Redford said. Hill fought for Redford and introduced him to Newman.

"After the meeting, he said, 'I'd like to go with Redford' -- which is a big, big deal that I'll always be indebted to," Redford said. "Paul's final say is what convinced the studio that they should at least consider me," Redford said.

After he got the role, Redford was instrumental in persuading Hill to film the movie where Butch and Sundance actually roamed: Utah.

While Hill talked about filming in Mexico or Spain, Redford said he told the director, " 'You really ought to check out Utah.' He really wasn't familiar with Utah at all. ... I said, 'You want some real scenery, you want some real power in terms of the landscape and the land they were riding -- because that's where Butch Cassidy really was.' "

Hill, an avid pilot, took Redford up in an open-cockpit biplane to fly over Utah. "I said, 'You gotta go to Kolob, you got to go into southern Utah,'" Redford said. Many of those locations were used in the film, the first of three Redford made in Utah in a decade (the others were "Jeremiah Johnson" and "The Electric Horseman").

Redford's strongest memory of filming "Butch Cassidy and the Sundance Kid" was, he said, "The fun of it. Just the sheer fun that Paul and I had working together. For me on a personal level, it had everything I love: It had the West, it had me with the horses, to be able to ride and do stunts. ... And just the association with Paul, because he was so generous and he was fun and we gave each other a hard time."

The era of "Butch Cassidy" was pivotal for Redford in many ways.

During production of "Butch Cassidy," Redford was also buying the old Timphaven ski resort in Provo Canyon. Redford's New York investors suggested the name "Sundance" would be a good fit for the resort, but Redford disagreed.

"I fought that tooth and nail," Redford said. "They kept going back to that name, and I kept fighting it. Finally, I said, 'This film is going to come out, and if it's a dog, if it's a big flop, do you want that name -- do you want that flop name on it?'" Redford said. "I had to acquiesce because I realized it was a great name."

That wasn't the only thing Redford got wrong at the time. Redford described his reaction to a rough-cut of "Butch Cassidy," specifically the romantic interlude between Newman's Cassidy and Katharine Ross' Etta Place as, "'What in the hell? What is this? A song in the middle of the movie?' I thought it was a joke. ... I said, 'Well, that will kill the movie.' " (The song, B.J. Thomas' rendition of "Raindrops Keep Falling on My Head," was No. 1 on the Billboard charts for four weeks and won an Academy Award for Burt Bacharach and Hal David -- one of four Oscars the movie received.)

After shooting was done, Redford shot "Downhill Racer," the first movie he ever produced. It was his battles with Paramount Pictures over the distribution of "Downhill Racer" that provoked Redford's interest in promoting independent film -- which led to the creation of the Sundance Institute.

"In hindsight, you look back and you start to see ... there were a lot of seeds being sown in that," Redford said.

The name Sundance, applied to Redford's independent-film movement, "was a natural fit -- it gave it the cachet," said Leigh von der Esch, managing director of the Utah Office of Tourism.

"It became a brand," von der Esch said, "and, I think, to Mr. Redford's credit, it was a classy brand. All the way along the line, it's been a first-class brand."

When von der Esch was director of the Utah Film Commission and met with her counterparts from other countries, she said, "I'd say 'Sundance,' and they'd say, 'Ah, Utah.'"

"Sundance, the name, did become more and more meaningful," Redford said. "It was somewhat of a maverick profile. As time went on, everything that was added to Sundance, all the other entities, all fit the same mold."

"Butch Cassidy and the Sundance Kid" gave Redford the Hollywood clout to make movies he wanted to make, such as "The Candidate" and "All the President's Men." It began Redford's lifelong friendship with Newman. It also introduced Redford to Lula Parker Betenson, Butch Cassidy's sister, with whom he kept in contact for years, as Redford maintained an interest in the history of Butch and Sundance. The movie also inspired one of Newman's charitable efforts: Newman founded The Hole in the Wall Gang Camp, for children with serious medical conditions, in 1988 in Connecticut; there are now 11 affiliated camps worldwide.

When Redford looks back on "Butch Cassidy and the Sundance Kid," he doesn't think of it as ancient history.

"When you said 40 years, my neck snapped a bit," Redford said. "It very often seems like yesterday."

[movies@sltrib.com](mailto:movies@sltrib.com)

#### The Sundance brand

Since Robert Redford starred in "Butch Cassidy and the Sundance Kid" in 1969, the name Sundance has taken off beyond the movie:

Sundance ski resort » Redford and New York investors bought the Timphaven ski resort in 1969, renaming it Sundance.

Sundance Institute » Founded by Redford in 1981 to foster independent voices in film.

Starting with the Filmmakers Lab, the institute now has labs and workshops for screenwriters, film composers, documentarians and playwrights -- as well as a producers' conference and an archive at UCLA.

Sundance Film Festival » What started as the United States Film Festival in 1978 was taken over by the Sundance Institute in 1985, and the name was changed to Sundance in 1991. It has become the most influential film festival in the United States, a launching pad for such filmmakers as the Coen brothers and Quentin Tarantino.

Sundance Catalog Store » Started in 1989 and inspired by the goods sold at the Sundance resort's general store, the catalog outlet sells women's and men's apparel, accessories and home furnishings.

Sundance Channel » A cable channel launched in 1996, featuring independent films and similarly offbeat programming.

Sundance Cinemas » Movie theaters that specialize in art-house fare. Two opened in 2007, in San Francisco and in Madison, Wis. More are planned.

'Butch & Sundance' on screen

» The Sundance resort will host a screening of "Butch Cassidy and the Sundance Kid" -- marking the 40th anniversary of both the movie and the resort -- on Oct. 1, in the Sundance Screening Room at the resort in Provo Canyon. Admission is free, but reservations are recommended; call Derek Kirby at 801-223-4067 or e-mail [dkirby@sundance-utah.com](mailto:dkirby@sundance-utah.com)

» Outdoor screenings of "Butch Cassidy" -- marking the movie's anniversary and the centennial of Zion National Park -- are Oct. 2, in the Town Square in St. George, Utah; and Oct. 3, at the O.C. Tanner Amphitheatre in Springdale. The free screenings will start at dusk, around 7:15 p.m.



ABC 4

## Movies filmed in Utah

Last Update: 9/28 12:45 pm

Did you know that Hulk, Better Off Dead, National Treasure, Planet of the Apes, Dumb and Dumber, Pirates of the Caribbean At World's End, The Sandlot, Legally Blonde 2, Independence Day, and Con Air along with 800 other movies were filmed in Utah?

The Utah Film Commission has put together a brochure complete with a map and locations of all the movies made in the Beehive state. So if you're looking for something fun to do with your family this UEA weekend, a filmed in Utah tour may be just the thing.

2007 was the busiest year on record, with 28 feature films shot in Utah. "People don't realize how many movies have been filmed in Utah and how many ones they know. And it's been a great opportunity for families to look at the brochure and say wow, I didn't know that movie was shot here," explains Marshall Moore, Director of the Utah Film Commission.

And movies are vital to Utah's economy. "It's a big deal for the state if Utah. It's part of the governor's economic development so that tells you right away, that the governor and a lot of the entities in the state look towards the film industry to bring economic growth to the state," adds Moore.

On average, films, TV shows and music videos bring in 130-million-dollars a year. "Our job is to make sure producers both in the state and outside the state know what a great place Utah is to make movies," says Moore.

And now Utahns can be a part of that magic with the filmed in Utah tour. And like ABC 4's Angie Larsen and the Utah Film Commission's Trevor Snarr of Napoleon Dynamite – you too can recreate some of your favorite movie scenes.

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## OCTOBER

Nightlight Pictures LLC

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### Feature Film "The Attic Door" Sweeps Top Awards At Bend Film Festival 2009

#### FOR IMMEDIATE RELEASE

October 12th, 2009. Bend, Oregon - At it's world premiere, feature length film, THE ATTIC DOOR, took home three awards at the 6th annual Bend Film Festival held between October 8th-11th in Bend, Oregon. THE ATTIC DOOR is the first feature film written & directed by Danny Daneau and was honored to take home "Best Feature," "Best Cinematography," and "Best Music Score."

THE ATTIC DOOR stars child actors Madison Davenport, (Humboldt County - Magnolia Pictures) and Jake Johnson in his breakthrough role. It is also the first feature of cinematographer Scott Uhlfelder who shot the film on both high definition and 35mm in Southern Utah. Kristin Øhrn Dyrud, the film's composer, is originally from Norway and has been a free lance composer in Los Angeles since 2004. The score to "ATTIC" won the affection of the Bend Film Festival through it's daring use of silence and untraditional textures. The film is directed by first time filmmakers Danny Daneau, from a script he wrote with Eric Ernst, and was produced by Erica Harrell.

THE ATTIC DOOR is about two abandoned pioneer siblings who must confront their greatest fears in a haunting and romantic story about growing up.

The BEND FILM FESTIVAL is held every second weekend of October in the northwest town of Bend, Oregon. The festival has been a favorite among visiting filmmakers and aims to celebrate the brave voices of independent cinema through films, lectures and education.

To learn more about THE ATTIC DOOR visit the website at [www.theatticdoormovie.com](http://www.theatticdoormovie.com).

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KSL

## Choir, film commission honored for contributing to common good

October 22, 2009

SALT LAKE CITY -- The Utah Film Commission and The Mormon Tabernacle Choir received honors Thursday for contributing to the common good of our state and beyond.

The honors came during the 14th annual award luncheon of Envision Utah. Every year, the community-based organization recognizes groups or individuals who make our state better either by improving the economy or by inspiration.

The 360-voice Mormon Tabernacle Choir has inspired audiences in dozens of countries and performs weekly on 2,000 radio and TV stations, but many say it's more than music. "Yes, they sing in tune. Yes, they're technically wonderful. But I think the bedrock of that is their belief," said world-famous musician Sting.

Envision Utah, a non-partisan, nonprofit, community-based organization recognized the choir with its Common Good Award for the choir's ability to reach all people.

"The choir's for everyone. It used to be America's Choir, now, hopefully, it's 'The World's Choir.' And we're just, we're thrilled," said Mac Christensen, president of The Mormon Tabernacle Choir.

Utah's scenery has appeared in hundreds of films. The film commission keeps that interest alive, and its 20-year director, Leigh von der Esch, increased our state's visibility. Envision Utah leaders said both the commission and von der Esch have enhanced Utah's image throughout the world.

"We're very honored to be partnered from the state sector, the government sector, with a group of individuals who, over the last 20 years, have done so much to craft a vision of where we should go to the future," von der Esch said.

Marshall Moore, director of the Utah Film Commission, said, "A big part of our mission is taking the message of how great film is for the state and sending it out the communities."

At Thursday's luncheon, Bishop Carolyn Tanner Irish said there is no comparison between the award recipients and today's entertainment industry.

"The enrichment of our humanity, of our spiritual aesthetic and intellectual life offered by both the Mormon Tabernacle Choir and the Utah Film Commission bring authentic goodness to everyone," Bishop Irish said.

In her keynote address, "What is Common about the Common Good?", she also urged Envision Utah to continue its good work on population issues and the environment, and then asked the members to consider climate change as well.

"I regard the earth and every little life on it sacred," Bishop Irish said. "I believe we are all connected and that the welfare of one affects the welfare of all."

Variety

## Pros pick best places for filmmaking

Posted: Fri., Oct. 23, 2009, 3:21pm PT

Industry insiders choose world's greatest locations

### Best Film-Office Support

Connecticut, Utah, Vancouver

Connecticut's film office offers an online production guide, location gallery and information on local crews, casting and infrastructure. It also serves as a clearinghouse for tax-break information and production services. Vancouver long ago earned the title "Hollywood North," and the British Columbia Film Commission recently celebrated its 30th anniversary of helping productions such as "Night at the Museum 2: Battle of the Smithsonian" and "Watchmen" find locations, crews and post facilities. The Utah Film Commission helps filmmakers deal with permitting, local government agencies and locations that range from "John Ford country" backdrops to alpine meadows and woodlands.

Big Hollywood

## Interview: 'The Canyon' Director Richard Harrah

Posted By Christian Toto On October 29, 2009 @ 8:37 am In Film, News | 6 Comments

Director Richard Harrah [1] couldn't believe his good fortune when the forestry service gave him and his crew permission to shoot in the Grand Canyon for his first feature film, "The Canyon [2]." So Harrah began scouting locations for the film, which follows a pair of newlyweds (Eion Bailey [3], Yvonne Strahovski [4]) who get lost within the grounds of the national landmark.

Two weeks before cameras were to roll, the service revoked all their permits. Harrah and crew scrambled for a Plan B, eventually settling on shooting mostly in Moab, Utah to capture the film's naturalistic setting.

"It was so much better, with a better infrastructure [for filmmakers]," says Harrah, a native of Sun Valley, Idaho.

Harrah ended up shooting a few scenes, guerilla style, in the Grand Canyon.

"We opened the van door, jumped out with a giant camera ... and started filming," he says.

The film's heroes prove just as resourceful, battling against rattlesnakes, wolves and the elements after their honeymoon plans go awry.

"It's two young people starting their life off and making a stupid mistake," he says.

The film shoot hit other complications, one which could have proven deadly. Strahovski nearly got blown off a ledge one day, only to be saved by two burly co-workers on the set. And a romantic scene featuring an Ella Fitzgerald song got dumped when the filmmakers couldn't afford to pay for the rights to use the number.

Harrah shot "The Canyon" on a tight budget, and the film is enjoying a brief theatrical run in select cities [5]before hitting DVD stores on Nov. 17.

The first-time director didn't let money get in the way of some critical shots which illustrate the beauty and grandeur of the Grand Canyon. Many were taken by a camera operator lifted far above the movie set courtesy of a crane, and Harrah says he had to fight for each of those moments.

Harrah also didn't skimp on the gore for one nasty sequence involving an impromptu surgery.

“This isn’t a gratuitous slasher film,” he says, adding the audience needs to see exactly what the characters are up against for it to have the proper impact. The film’s brief theatrical release allowed the film to generate some critical reviews [6], which Harrah says will hopefully help the eventual DVD sales.

He understands it’s a problem many independent filmmakers face today. It’s rare for their films to be shown in darkened theaters.

“The new paradigm hasn’t formed yet,” he says, alluding to the closing of several independent studios in recent years. “People are trying to find out what the new model is. I’m so lucky we got our foot in the door as it was shutting.”

Variety

## States offer upgraded incentives

Posted: Fri., Oct. 30, 2009, 1:09pm PT

Location hotspots from Arkansas to Utah

### UTAH

As of July 1, Utah restructured its Motion Picture Incentive Fund. The state now offers up to 20% of expenses spent in state in the form of a cash rebate or refundable tax credit. Based on a minimum \$1 million in-state production spending, the fully refundable tax rebate is not brokered; the state cuts production companies a check whether or not the company is based in state. Expenditures must be made in state; there is a \$500,000 cap on the cash rebate; there is no cap on the refundable tax credit. For productions under \$1 million, there is a 15% cash rebate available. Also available: a sales and use tax exemption on TV, video and film equipment. Hotel room taxes may be refunded as well.

Top facilities: Salt Lake Studios and Silver State in Salt Lake City; Moab: standing Mexican town set; Western towns: Salt Lake City; Heber: the Heber Western Town.

Key contact: Marshall Moore, director, Utah Film Commission

Utah Film Commission: [film.utah.gov](http://film.utah.gov)

Park City Film Commission: [parkcityinfo.com](http://parkcityinfo.com)

Moab to Monument Valley Film Commission: [moabcity.org/filmcommission](http://moabcity.org/filmcommission)



## NOVEMBER

Business Wire

### FilmUtah Launches at Sundance Film Festival 2010.

Publication: Business Wire

Date: Tuesday, November 3 2009

#### FilmUtah Is Designed to Increase Awareness of Film Resources and Talent in Utah

SALT LAKE CITY -- Utah is known for its outstanding locations and professional film crews, so it makes sense to have a magazine dedicated to promoting its vibrant film production community to Hollywood and filmmakers around the world. Today, Corser, Inc. announced FilmUtah ([filmutah.org](http://filmutah.org)), a magazine designed to support the professionals that work in the film and television industry in Utah.

FilmUtah's mission is to proactively reintroduce the national and international production community to Utah and reacquaint them to Utah's experienced crew base, unique locations and exceptional tax benefits. Its goal is to secure at least one weekly network television production and three feature films to be shot in Utah by 2012.

FilmUtah will increase awareness of Utah film resources, act as a complement to the Utah Film Commission and promote the new film production incentives provided by the Utah State Legislature's passing of Senate Bill 14 in January. Senate Bill 14 was passed, creating a 20% refundable tax credit with no per project cap.

"FilmUtah creates an outlet for businesses that serve the film production community to advertise directly to producers looking to shoot in Utah," said John Corser, Founder and Publisher of FilmUtah. "The magazine will bring Utah motion picture production professionals and film equipment rental companies directly in front of decision makers and motion picture production executives. Editorial content will emphasize Utah's economic development incentives, outstanding production personnel and feature professional resources and services."

Corser manages a profitable production company, Corser, Inc., and is a 20-year veteran of Los Angeles filmmaking. Corser, Inc. now has Park City as its operational center. Upon relocating to Utah, Corser experienced what other producers and directors have--the strength and depth of the film crews and community. It was this experience and the desire to help Utah and the film crews receive the exposure they deserve and to inform his Hollywood colleagues of the advantages of filming in Utah that led to the creation of FilmUtah.

For more information about FilmUtah, including a list of sponsors and its publication calendar, visit [www.filmutah.org](http://www.filmutah.org). FilmUtah is headquartered in Salt Lake City. Its physical address is 299 South Main Street, Suite 1300, Salt Lake City, Utah 84111.

Additional Resources:

<http://twitter.com/filmutah>

<http://www.facebook.com/group.php?gid=114444275529>

About FilmUtah

FilmUtah is a nonprofit organization founded to promote and support the people that work in the film and television industry in Utah. The magazine, website, Seminar Series and "Producer's Tour" will be launched at the Sundance Film Festival 2010. FilmUtah will be distributed biannually, free to industry and trade professionals. The main target is US film and television producers, to entice them to shoot projects in Utah. FilmUtah will bring economic growth to Utah - creating high paying jobs and benefiting the state.

Standard Examiner

## Filming in Utah 'great'

By Standard-Examiner staff

Last Edit: 11 sec ago (Nov 4 2009 - 12:52am)

Utah is a pretty great state for shooting a film, according to an online survey conducted by Variety, a show business trade paper.

The paper's staff polled industry professionals and came up with a list of best places for filmmaking, which were reported in the Oct. 23 issue of the publication.

Utah, Connecticut and Vancouver, B.C., earned honorable mentions for Best Film-Office Support.

Utah was noted in the Variety text:

“The Utah Film Commission helps filmmakers deal with permitting, local government agencies and locations that range from ‘John Ford country’ backdrops to alpine meadows and woodlands.”

Utah Film Commission spokesman Trevor Snarr said his office was happy to be recognized by the professionals polled, including location and production managers, directors, assistant directors and cinematographers.

Top domestic location honors went to California, New York, New Mexico, Chicago and Louisiana.

Ski Channel

## Utah Office of Tourism rocks LA

11-11-09

Last night at the swankiest of swanky LA Hotel slash Places To Be...The Lux Hotel... Leigh von der Esch, Spencer Eccles, Tracie Cayford et al played Bono, The Edge and Adam Clayton as they threw down an all star bash that didn't need a Pink Floyd laser show to woo the crowd of Hollywood Hooligans. Brittany was not lip-syncing this one. This was just Spencer with his Fender Strat playing through a Twin Reverb, Tracie banging on an old set of Gretsch drums with Leigh screaming into a vintage SM 58 microphone while the crowd was on its feet the entire time yelling "more Foghat."

The group was in LA last night to show and tell LA's film and television VIP's the virtues of shooting in Utah (someone forgot to tell them that every film from Hollywood was shot in Utah last year.) I tell you, these people are pro, make that PRO! No stone was left unturned. The room was packed to the rafters with media muscle noshing on goodies, mingling and yapping. James Keach was on hand to speak as did Spencer and Leigh.

Again, the tribe from the ski state that just got named the happiest state in the US, left no variable of the evening to chance. They might be living Life Elevated in Utah, but they should called Pitch Elevated as evangelists for Utah. The greeting was flawless. The food was spectacular. The video at the end made you want to drive to LAX. The gift bag was perfect. Even the parking was paid for! What percentage of time is that detail taken care of?

Timed to coordinate with AFM, there were more movers shaking and shaking movers at the Lux than most of the swanky Santa Monica diggs.

Class act there Utah! You are really raising the bar for some of these other states. Canada who?

Arches National Park

And for those of you who like pictures, click through the following pages to see just why Utah is the place to be...

<http://www.theskichannel.com/news/skinews/20091111/Utah-Office-of-Tourism-rocks-LA/4>

Deseret News

## Utah composer Chance Thomas scores big with soundtracks, ads for the LDS Church

By Scott Iwasaki

Published: Saturday, Nov. 21, 2009 4:14 p.m. MST

Chances are you may not have heard his name. But if you play video games, you've heard his music.

Chance Thomas is an Academy Award-winning video-game composer who has worked on such games as "Peter Jackson's 'King Kong,'" "Lord of the Rings Online," "Marvel: Ultimate Alliance," "X-Men: The Official Game," "Littlest Pet Shop" and "Warcraft III," among many others.

Oh, and you can add the soundtrack to the much-anticipated video game "Avatar," based on the upcoming James Cameron epic film, to the list. The "Avatar" video game will be released Tuesday, Dec. 1.

Still, video-game soundtracks aren't the only things for which Thomas is famous. In 2002, Thomas won an Academy Award for the short film "The ChubbChubbs," which was Sony Pictures' introduction to big-budget animated films.

He also has an Emmy Award for his work on 1996's "Rise Above the Blues," a TV ad for The Church of Jesus Christ of Latter-day Saints. And he has an Aurora Award for scoring the short film "Inspire: the Chicago Spire Art Film" in 2007.

Furthermore, Thomas is also what Utahns might call a "local boy." He lives in Bountiful. However, his journey through life didn't start in the Beehive State. It started in Oklahoma City in the 1960s.

His mother was a violinist and opera singer. Classical music was always playing in the house.

"I was fascinated by the piano and violin," Thomas said in an interview with the Deseret News. "The piano was easier. So I took lessons for about a year."

One day his mother brought home a soundtrack album for "Hair." And that was a life-changing moment for Thomas.

"She put it on and I said, 'Wow! Music can do that?'" Thomas remembered.

Growing up in the '70s, Thomas discovered his own music and enjoyed bands such as Kansas, Boston, Styx, Foreigner, Elton John and Yes.

"I tended to gravitate to the more classically inspired bands," he said.

Throughout high school, Thomas formed and played in progressive rock bands until he was called to Italy on a mission for the LDS Church. When he returned home in 1982, he met his bride-to-be, Pamela, at a singles ward family home evening.

"She came up and introduced herself and called me a couple of days later," Thomas said with a grin. "We went out and she had the audacity to make me wait 1½ years before she agreed to marry me."

During that 18 months, Thomas worked at UPS, putting his music on hold to earn a business degree at Oklahoma State University.

A torn shoulder muscle reopened the music door.

"While I was in rehab, my friend called and told me about a pizza restaurant that was looking for entertainers."

Thomas dusted off his keyboards, pulling together some songs for an audition. "I got the job, which paid better than UPS."

That led to another gig at another restaurant, which was beneficial because he and Pamela had just been married.

The couple moved to Utah so Thomas could attend Brigham Young University's School of Business on a full-tuition scholarship.

"Within a week, I discovered they had a music studio on campus," he said.

Thomas switched his major (and his scholarship) to music, and in 1987 graduated cum laude from BYU with a degree in music.

His wife was working for an oil company that was going bankrupt. He was playing at the Stein Eriksen Lodge in Deer Valley and the Cliff Lodge at Snowbird. And he knew he needed to get another job.

Another musician friend, who played music on sea cruises, told Thomas to try out. "I sent resumes out and got a call saying they booked duos and trios," said Thomas. "So that night, when my wife got home, I told her she was a singer."

After securing the Regency Cruise Line gig, the two sang all over the Caribbean from 1987 to 1990.

When the couple returned to Utah, Thomas started up by Chance Productions where he wrote and produced music for local and regional advertising agencies. He also started his lasting relationship with the LDS Church's audio/visual department.

To date, Thomas has done about 60 commercials for the church. He just completed another assignment composing an audio signature piece.

In 1996, Thomas was hired by the video-game company Sierra On Line as an in-house composer.

"They had ambitions to create one of the industry's first big, live orchestral video game scores," he said.

Thomas composed the score for "Quest for Glory V," his first video game. Thomas worked with the Utah Film Orchestra and was introduced to vocalist Jenny Jordan Frogley and guitarist Rich Dixon, whom he has called upon for every project since that time.

The "Quest for Glory" soundtrack was a factor in getting the National Academy for Recording Arts and Sciences (the Grammys) to create three new categories — Best Score, Best Song and Best Soundtrack for Film, Television and Other Visual Media.

Recently Thomas was the in-house audio director for game studio Electronic Arts and is a full-time freelance composer. His Web site is [www.HUGEsound.com](http://www.HUGEsound.com).

The pitfalls for a career in music are many, Thomas said. "There are times when you are tempted to compromise your values. But I have found something that helps me do what I love and still look at myself in the mirror without any regrets.

"It's called my family." His office door is always open to his three children. And he considers his Sunday sacred as well as his Friday night date with his wife.

"It is essential to my life," he said about the date night. "Musicians and composers can get so involved and obsessed with their work that they forget what's really important. Those dates remind me why I do what I do."

Thomas also has another standard: He will not compose music for R-rated films or M-rated video games.

"I made that decision early on in my career," he said. "I love video games and I love how they transport the player to new worlds. And I respect what others have done, but I have decided not to work on M-rated games. It's just something I wish not to do.

"A life making music is one of the most exciting and enjoyable careers I can imagine," he said. "And I'd like to let young composers and musicians know that they don't have to compromise their values to become successful."

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Associated Press

## Utah Film Commission television ad contest rewards winners with exposure during Sundance

By: BROCK VERGAKIS  
11/24/09 7:50 AM PST

SALT LAKE CITY — Filmmakers around Utah are rushing to wrap their entries for a contest promoting the state as a desirable destination for film production.

The 30-second commercials generate a modest \$1,500 cash prize for the winners, but many filmmakers aren't after the money.

The spots will saturate Park City during the renowned Sundance Film Festival, creating an opening for the filmmakers to mingle with Hollywood's biggest movers and shakers.

Meanwhile, the cash-strapped state gets creative promotional work done at bargain prices while developing homegrown talent. "The commercial contest is a springboard for other things," said Marshall Moore, director of the Utah Film Commission.

The ultimate goal of the campaign, however, is landing major motion picture productions as competition from other states is increasing. More than 40 states offer rebates, grants or tax credits to help cover production costs for movies, TV shows and commercials.

This year, Utah increased its tax credit from 15 percent to 20 percent. The move has helped the state go after bigger projects, such as the upcoming "John Carter of Mars," the first live-action film from Disney/Pixar Animation.

The state offered \$5.5 million in incentives to land the film, which is expected to generate more than \$27 million in spending next year.

One of last year's winners was 27-year-old Tony Henrichsen of Salt Lake City, whose ad featured a production assistant who wakes up to find his kidney was taken and sold to help pay for an over-budget film. The spot says all the crew really needed to do to save money was film in Utah.

Henrichsen said his win improved his name recognition in the state's film industry. "I run into people all the time who say, 'Hey, you made that commercial,'" he said. Henrichsen is using some of his winnings to produce a feature-length science fiction film. The contest deadline is Dec. 2. Winners will be honored on Dec. 15.



## DECEMBER

Sky West Magazine

### Utah - Worthy of a Close-Up

by Colleen Birch Maile

A-listers and those eager to rub elbows with celebs flock to Park City, Utah each January for one of movieland's grandest events—the Sundance Film Festival. Inspired by Robert Redford's love affair with the state, the ten-day celebration crowds the historic mining-town-turned-ski-resort with new and established filmmakers and those longing to impress them. Promotional parties and gifting suites specializing in schwag are the order of the day; but you don't have to be an industry insider to enjoy the event. Sure screening tickets seem hard to come by, hotels are crowded and restaurant lines long. (That's what happens when you're where everyone wants to be.) But there's so much going on at Sundance and its Rocky Mountain hometown that it's easy to have fun just being there.

"It's certainly possible for anyone to have a great time during the festival," said Craig McCarthy, communications manager at the Park City Chamber and Visitors Bureau. "Sundance runs from January 21-31. I always recommend that people come during the second week. There aren't as many celebrities in town and there's more room availability. They'll have a better chance of getting tickets to the various events."

Marshall Moore, director of the Utah Film Commission, an original Sundance sustaining sponsor, explained that there's much to do at the festival besides see the movies. "There are lots of interactive displays and a digital center that features new technology. There are panel discussions and musical events. Some do require credentials but others are open to the public. It's just a fun environment and occasionally you catch a glimpse of someone you recognize."

Park City also hosts the Sundance alternative, The Slamdance Film Festival, held concurrently with its more renowned counterpart, January 21- 28, 2010. It offers an additional showcase for emerging film artists and more fun for visitors. Past participants include screenwriter Joshua Marston (*Maria Full of Grace*) and directors Marc Forester (*Monster's Ball*) and Jared Hess (*Napoleon Dynamite*).

Hollywood's love affair with Utah began long before Robert Redford and Paul Newman filmed their iconic *Butch Cassidy* and the Sundance Kid in the state.

Stephen B. Armstrong, a professor at Dixie State College in St. George, recently completed a documentary, *Return to Little Hollywood*, detailing Kanab, Utah's half-century as a favored setting for Westerns. The film traces the role that the town and its people played in movies ranging from the 1924 Tom Mix classic *The Deadwood Coach* to iconic TV series including *Gunsmoke*, *The Lone Ranger* and *Have Gun Will Travel*. For more than 50 years, locals assumed the parts of extras and stunt doubles for

Hollywood's elite. John Wayne, Henry Fonda, Jimmy Stewart, Claudette Colbert and Clint Eastwood all worked in the south-central Utah town.

When the Western genre's popularity waned in the 1970s, Kanab's citizens were content to rest on their laurels, marking the past with a series of monuments to the glory days. Visitors can see old movie sets and stay in the Parry Lodge, the hotel that once served as home base for Frank Sinatra's Rat Pack and other Tinseltown luminaries. Armstrong's film makes a strong case for a movie-making revival in the community that remains much as it did when the last major movie to be filmed there, *The Outlaw Josey Wales*, came to town in 1975. The filmmaker interviewed former stuntman Neil Summers who visited Kanab during a recent Western Legends Round-up. Still active as a character actor, Summers, who worked on *Josey Wales*, said "Wishfully thinking, I hope somebody comes in here and breaks loose with a major film that hits big, and then Hollywood would pour in here again because hardly anything has changed. It's still just great."

While Kanab has yet to regain its "Little Hollywood" crown, Utah's diverse topography, a deep pool of performers, talented technicians and turnkey production facilities continue to make much of the state a popular film location. Tax incentives help as well. The Film Commission's Moore explained that in the current incentive program's six-year history, it has benefited more than 40 films. "All three films in the *High School Musical* series used incentives. They are working on the fourth one right now. The Disney Channel has used it numerous times. Fox Searchlight took advantage of incentives for Jared Hess's *Gentlemen Broncos*."

Currently the state is running a 20% incentive program. That means productions spending a minimum of \$1 million on Utah expenditures can receive either a 20% cash rebate on those expenses of up to \$500,000 per project, or a 20% tax credit without a cap. The program is offered to both independent and major filmmakers who are approved by an advisory committee. "The committee meets monthly to determine if the project is a good use of state tax dollars," explained Moore. A former LA-based, location manager Moore came to Utah in 1993 while working on a TV mini-series, *The Stand* and decided to move to the Beehive State. He went on to scout settings for *Touched by an Angel*, a Utah-based television program and never looked back. "With that show, the story was supposed to take place in a different location every week. In Utah, we could find the variety of locales without having to travel far. Salt Lake has all the city spaces. If you drive a half hour to the west you're in the desert, a half hour to the east there are mountains. Beyond the city there are many charming small towns and, of course, there's the unique beauty of Southern Utah—the places like Kanab, and the national parks. [Utah is home to Zion, Bryce Canyon, Arches, Canyonlands, Capitol Reef, and the north rim of the Grand Canyon.] There is an inherent savings in not having to travel more than necessary. Utah has so much to offer," he said. "At the same time, the ease of air travel is also a big draw. There are daily flights between LA and Salt Lake, and that always impresses producers. If they need something or someone, they can move quickly."

“Besides great locations we have experienced camera people, lighting and grip crews, all the people to run the set and post-production facilities. Utah possesses everything an operation needs,” Moore concluded.

### Make Like Tom Hanks on Utah’s Own Polar Express

Anytime is a great time to enjoy winter fun in Park City. During the holidays, the young and young-at-heart can ride The Polar Express—on the Heber City Railroad. Located just a half-hour south of the Park City bustle on highway 189, the railroad ride through scenic Provo Canyon features cocoa, cookies, a reading of the Chris Van Allsburg holiday favorite and a visit from Santa Claus.

The state’s only steam-powered passenger train is also up and running throughout Park City festivals. Visitors can take a break from the film-going frenzy and enjoy a relaxing train ride combined with an Olympic-quality adrenaline rush. The railroad’s Tube ‘n Train package carries guests to Soldier Hollow, site of the 2002 Olympic Nordic events where they can slide down a 1,000 foot groomed hill, with lift service. Just one more way to enjoy what Utah bills as the “greatest snow on earth.”

### Beyond the Movies

Beyond the movies visitors find a lot to like during a Park City winter. Skiing is the town’s primary claim to fame. It is home to three world class resorts—Deer Valley, The Canyons and Park City Mountain, plus an assortment of top-of-the line lodges, spas, and eateries. This season the nation’s first ski-in, ski-out distillery joins the mix of more than 100 restaurants and bars. High West Distillery and Saloon is Utah’s first distillery since Prohibition, the chamber’s Craig McCarthy said. It’s located right next to the Town Lift at the bottom of Quittin’ Time ski run.

The Olympic Park, just a mile outside town, preserves much of the excitement of the 2002 Winter Games. McCarthy expects interest to be especially strong this winter. “Because it’s an Olympic year, we think people will enjoy this more than ever.” Adventurous types can zoom down the bobsled track at more than 75-miles per hour. More sedate patrons will enjoy touring the facility’s museums.

DID YO U KNOW? Park City, home to more than 6,000 hotel rooms, is just a 20-minute freeway drive from Salt Lake City and even more lodging options.

Salt Lake Tribune

## TV: SLC shop in reality show with a little twist

By Vince Horiuchi

Tribune Television Critic

Updated: 12/17/2009 11:52:25 AM MST

TLC's new special "Little Chocolatiers" is a classic Hollywood mashup of two ideas. You could just hear the pitch to the TLC execs:

"Got a great idea, chief! How about a cross between that reality show about little people, 'Little People, Big World,' and 'Cake Boss.' We'll call it 'Little Chocolatiers.' "

"That's great! Greenlight it! Boy, I could sure go for a double espresso."  
And so it was born.

"Little Chocolatiers" stars Steve Hatch and Katie Masterson of Hatch Family Chocolates, a chocolatier shop in the Avenues neighborhood of Salt Lake City.

Like other sweet-toothed series such as "Cake Boss" or "Ace of Cakes," the recipe for this special -- which airs Dec. 21 at 10 p.m. -- is to show the high-pressure world of candy making in the Hatches' corner chocolate store. The difference here is that the married couple are under 4 feet tall.

But does their height really make a difference in this special (which turns into a series with six new episodes starting in January)?

Not really. Except for the fact Steve and Katie occasionally have to use a footstool to look at what they're doing on the baking table.

Consequently, "Little Chocolatiers" mostly feels like your typical race-against-the-clock reality show where the candy makers try to finish their big project before the deadline.

In the one-hour special, the couple take on a huge assignment for a local businessman. They have to produce a 3-foot-by-3-foot chocolate garden complete with potting soil (crumbled Oreo cookies), a bed of roses molded with balloons, and sunflowers on top.

Of course, impending disasters await, including the air conditioning breaking down, which causes most of the chocolate flowers to melt. The crew is forced to remake most of the flowers with only hours to go.

We've seen this before in many cooking and baking reality shows -- you know, where the bakers run into what seem like insurmountable hurdles only to have the project end happily. But Steve and Katie offer a reason to tune into "Little Chocolatiers" that has nothing to do with baking, luscious chocolate or the size of the stars.

They're a funny, charming and likable pair who take their family business seriously. They have a connection with viewers and seem like the kind of people you would want to spend an hour with every week. And lucky for us Utahns, they live right in our neighborhood. That's a bonus because, according to our food writer, their chocolates are scrumptious. If there's a reason to watch "Little Chocolatiers," it's not because Steve Hatch and Katie Masterson are little in stature. It's because they seem to have big hearts.

Cache Valley Daily

## MC student wins prestigious film contest

By Craig Hislop

Story Created: Dec 19, 2009 at 1:25 PM MST

Mountain Crest High School student Taylor Lewis earned a trophy, money and credentials to the Sundance Film Festival as winner of the Utah Film Commission's "Spot On" Commercial Contest.

He produced the top television commercial in the 18 and under category in a competition to effectively promote the film industry in Utah. The objective is to produce a :30 second commercial spot depicting Utah as the perfect destination for motion picture production.

"This contest has been underway for seven years," said Lewis, "and when it first started my brothers entered for the first few years and I've grown up watching them put their entries together."

Lewis said he wrote a commercial around the theme of "Future Filmmakers of America".

"I filmed close-ups of teens saying 'I want to be a Director' or 'I want to be a film maker' or 'I want to be a writer.' Then at the end the final message is: 'They all want to do this in Utah'."

He did all the writing, filming and editing of the: 30 second commercial. These spots will air on Park City Television during the 2010 Sundance Film Festival. Contest winners will have their work viewed by thousands of people, including filmmakers, producers and directors attending the festival. Winners will also receive official Sundance credentials and various passes to events during the festival.

A luncheon this week served as the announcement ceremony of the contest winners. Honorable mention winners were announced first and their videos shown.

"When they showed those I was really scared because they were all shot really well," said Lewis. "I didn't think mine was as good as theirs so I was really happy when they announced the winner in the category."

Standard-Examiner

## Commercials, Sundance horror flick put Snowbasin resort front and center

By Nancy Van Valkenburg (Standard-Examiner staff)

If you haven't made it to Snowbasin this season, you can catch the Huntsville ski resort on the big and the small screens within the next couple of months.

Snowbasin plays a major, but uncredited, role in "Frozen," a horror film by Adam Green ("Hatchet") that debuts Jan. 24 at the 2010 Sundance Film Festival.

The film, about three college friends on a snowboarding trip who get stranded on a lift after closing time, is set at a fictional resort in Vermont.

In reality, the film was shot in February and March at Snowbasin.

"They had live wolves brought from L.A. with a handler," said Mickell Smith, Snowbasin's special events coordinator.

"Most of their filming was actually done at night, in below-zero shoots. I'm sure (the shoots) were a lot of fun for them," she joked.

The film's trio wrestles with whether they would rather freeze to death on the lift or drop to the ground, risking death in any number of other unpleasant ways. The film is rated R, in part for at least one scene in which the wolves get a good dinner.

The production company also built miniature and partial sets, including a foot-tall version of the ski lift and a chairlift chair, for easy close-ups. Outside, film crews used camera cranes, hidden in nearby trees. They hauled in additional trees and secured them in place. "It was quite an expensive effort," Smith said.

Snowbasin has asked not to be identified in the film, fearing people might associate the resort with the unhappy ending.

But resort employees who helped with the shoot are excited about attending one of the Sundance screenings, with tickets provided by the Utah Film Commission.

"I'm very excited," Smith said. "A group of us are going to Sundance together. We can't wait to see it."

For more information on the Park City or Salt Lake City screenings of the film, visit the Sundance site at [www.sundance.org](http://www.sundance.org), click on the film guide icon, then search "Frozen." The film will not show in Ogden.

To see Snowbasin on the small screen, you'll have to wait until February, during the Winter Olympics in Vancouver, British Columbia. Snowbasin will get cameos in commercials shot by AT&T and by Procter & Gamble. Crews filmed footage of Snowbasin and other Utah venues used in the 2002 Winter Olympics.

"They shot skiing down Sweet Revenge and Wildcat lift, and a brief snowboarding shot, and a child coming up a lift," Smith said.

"We actually don't get film crews up here too often. Shooting can lead to more shooting, and everybody who has worked with us said we are friendly and cooperative. We hope it may lead to future projects."

Marshall Moore, director of the Utah Film Commission, said in a statement that the film projects brought jobs and revenue to Utah, and brought back our Olympic spirit as well.

"We are excited that these companies chose Utah to feature their products and look forward to seeing them (the commercials) air during the Vancouver 2010 Olympic Winter Games," he said.

Procter & Gamble is building a manufacturing plant in Box Elder County, to open next fall, Moore said. The plant is expected to employ more than 300 people.



Deseret News

## Utah venues part of commercials for upcoming Olympics

Published: Wednesday, Dec. 30, 2009 8:16 p.m. MST

Some Utah sites will get some screen time during the upcoming Winter Olympics.

AT&T and Procter & Gamble used venues in Salt Lake City, Park City, West Valley City and Ogden to shoot national commercials for the Vancouver 2010 Olympic Winter Games, the Utah Film Commission said Wednesday.

AT&T shot its spot with five-time Olympic medalist Apolo Ohno at Energy Solutions Arena. Procter & Gamble used the E Center, Snowbasin and Rio Tinto Stadium.

The film commission said the commercials provided hundreds of Utah film crew jobs and included more than a thousand paid extras before the holiday season.

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KSL

## Vancouver Olympics bringing publicity and money to Utah

December 31, 2009

SALT LAKE CITY -- The Vancouver Olympics bring a renewed interest in Salt Lake City. According to the Utah Office of Tourism, just before Christmas, at least \$1 million was pumped into the economy because of it.

Utah got an unexpected Christmas gift when two major companies picked the state to shoot their Vancouver Olympic advertisements.

"AT&T and Proctor & Gamble made some commercials that will air in the Vancouver Winter Olympics, using a lot of the venues that were used in the 2002 Winter Olympics held in Salt Lake City," explained Marshall Moore, director of the Utah Film Commission.

The commercials were shot on location with Olympians. "Apolo Ohno was in one; Shaun White was in one. They filmed at Utah Olympic Park, Snowbasin, Energy Solutions Arena, Rio Tinto and the E Center," Moore said. "This gave a lot of people employment for a few weeks."

This is just the beginning of an economic boost Utah is expected to experience thanks to the Vancouver games.

"The Olympics in Vancouver will be great for Salt Lake," said Tracie Cayford, with the Utah Office of Tourism.

The tourism office expects Utah to be mentioned several times during the upcoming games.

"Many of the athletes train in Utah. So, when they talk about the athletes, they'll talk about Salt Lake and Park City and Utah. So, it's great publicity for our state," Cayford said.

The 2002 Salt Lake City Olympics put Utah on the map as a winter destination with world-class facilities. Cayford anticipates every winter games to come will only keep Utah on people's minds.

"We have gone from 17 million visitors a year back in 2002 to over 20 million visitors now. Our tourism is now a \$7 billion industry," Cayford said.

Since the Olympics were in Utah, the state has had four record-breaking ski seasons at the 13 different resorts.

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